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# STAR TREK — COMMUNICATOR —

The Magazine of the  
Official *Star Trek* Club  
NUMBER 124



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# STAR TREK COMMUNICATOR READERSHIP SURVEY

FAX BACK TO US AT 303/ 574-9743

Sex ☐ Male  
☐ Female

Age ☐ Under 10  
☐ 10-13  
☐ 14-17  
☐ 18-24  
☐ 25-34  
☐ 35-44  
☐ Over 44

What is your highest level of education?  
☐ High School diploma/GED  
☐ Associate Degree/Vocational Technical  
☐ College graduate  
☐ Postgraduate/no degree  
☐ Postgraduate degree

Total Annual Household Income:  
☐ Under \$20,000  
☐ \$20-\$39,000  
☐ \$40-\$59,000  
☐ \$60-\$79,000  
☐ \$80-\$99,000  
☐ \$100,000 and above

Do you have children living in your household?  
☐ Yes  
☐ No

What sections of the *Star Trek Communicator* do you enjoy the most? Check all that apply.

- ☐ Trekkers
- ☐ *Star Trek* Update
- ☐ Data Access
- ☐ Holodeck Adventures
- ☐ Building Trekology
- ☐ Personnel File
- ☐ Federation Archives
- ☐ Featured Interviews
- ☐ Feature Stories
- ☐ Original Artwork

How many people, other than yourself, read your copy of the *Communicator*?

- ☐ 0
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4 or more

On average how often do you buy *Star Trek* products (Any Sort)

- ☐ Once a year
- ☐ 2-5 times a year
- ☐ 10 or more times a year

How much do you plan to spend on *Star Trek* products this year?

- ☐ Less than \$100
- ☐ \$100-\$500
- ☐ \$501-\$1,000
- ☐ \$1,001+

Do you own or have access to a Visa or Mastercard?  
☐ Yes  
☐ No

11. What type of *Star Trek* merchandise do you like to buy?

- ☐ Books
- ☐ Magazines
- ☐ Comics
- ☐ Customizable collectible card game
- ☐ Action Figures
- ☐ Micro Machines
- ☐ Clothing and wearables
- ☐ Video games/CD-ROMs
- ☐ Model Kits
- ☐ Art (posters/prints)
- ☐ Costumes/uniforms
- ☐ Limited edition collectibles
- ☐ Other

12. Have you ever ordered products over the Internet?

- ☐ Yes
- ☐ No

13. If you haven't ordered products over the Internet, what was the reason?

- ☐ I've never even thought about it.
- ☐ I'd rather buy things other ways.
- ☐ There's nothing I want to buy on the Internet
- ☐ I don't trust using my credit card number on the Internet
- ☐ There aren't any reliable companies with good customer service on the Internet

14. Where are some of the places you buy *Star Trek* merchandise?

- ☐ I only buy *Star Trek* products from the *Star Trek Communicator* and *Quark's Bazaar*
- ☐ Wal-Mart
- ☐ Toys 'R Us
- ☐ Kaybee Toys
- ☐ FAO Schwarz
- ☐ The Sharper Image
- ☐ Nieman Marcus
- ☐ Target
- ☐ K-Mart
- ☐ Comic Shops
- ☐ Fan Conventions
- ☐ Other Mail Order Companies
- ☐ Other

15. When you mail order merchandise, how do you prefer to order?

- ☐ I like to phone in my order
- ☐ I like to mail in my order
- ☐ I like to fax my order

16. Have you ordered from *Quark's Bazaar* in the past year?

- ☐ Yes
- ☐ No

17. If you have not ordered from *Quark's Bazaar*, what was the reason?

- ☐ I'm not particularly interested in buying *Star Trek* products
- ☐ I prefer not to buy products mail order
- ☐ *Quark's Bazaar* does not offer products I'm interested in
- ☐ *Quark's Bazaar* prices are too high
- ☐ Postage costs too much
- ☐ Products take too long to be delivered
- ☐ Other

18. If you have ordered from *Quark's Bazaar* how would you rate our customer service?

- ☐ Great
- ☐ Good
- ☐ Adequate
- ☐ Poor
- ☐ Needs a lot of work

19. How would you say *Quark's Bazaar* compares to other mail order companies?

- ☐ Great
- ☐ Good
- ☐ Not so good
- ☐ Badly
- ☐ I've never used other mail order companies

20. Do you have a computer at home?

- ☐ Yes
- ☐ No

21. Do you have Internet access through your home computer? ☐ Yes

- ☐ No

22. If yes, how many hours do you spend on-line per week? \_\_\_\_\_

23. Are you interested in other Science Fiction/Fantasy TV shows and movies? Pleased check each on that interests you.

- ☐ X-Files
- ☐ Hercules/Xena
- ☐ Spawn
- ☐ Babylon 5
- ☐ Marvel Comics
- ☐ DC Comics
- ☐ Star Wars
- ☐ Aliens
- ☐ Men in Black
- ☐ Godzilla
- ☐ Highlander
- ☐ Other
- ☐ I only like *Star Trek*

24. Did you receive a renewal notice when it was time for you to renew?

- ☐ Yes
- ☐ No

25. Do you intend on renewing your membership?

- ☐ Yes
- ☐ No

26. Please fill out your name and address in case we need to contact you in the future (optional):

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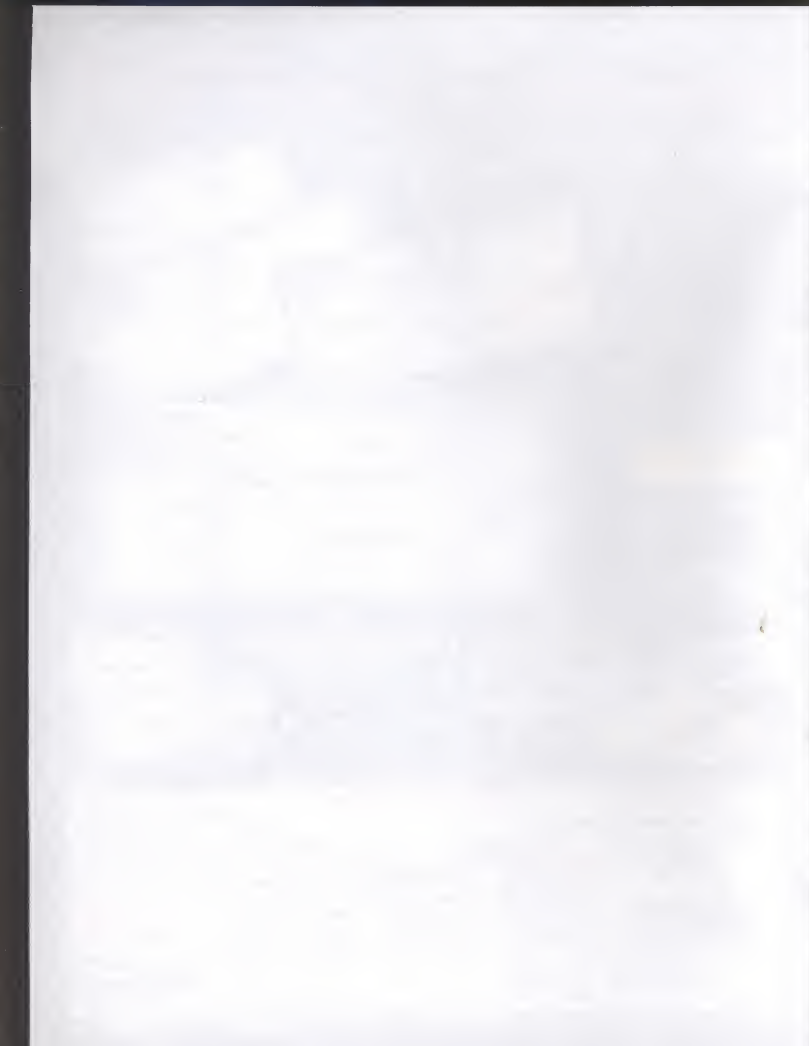
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WE



## REMEMBER DE

It had to happen sometime. On June 11, fandom and much of Hollywood mourned the loss of **Jackson DeForest Kelley**, busy Western bad guy and interstellar country doctor, "Bones" McCoy. Join us for a celebration of his life and career with those who knew him best—and many previously unpublished photos.

20 **THE TRIAD BROKEN**

BY DAN MADSEN ▶ *Star Trek's* original captain and first officer share memories and thoughts on their beloved colleague's passing.

24 **HIS COMRADES REMEMBER**

BY CHRIS ROE ▶ Co-stars, producers, guest stars—we hear from even more of those who respected and loved De over the years.

28 **THE FAN AND THE FILMMAKER**

BY LARRY NEMECEK ▶ He never set down his own story formally, so thankfully we have two friends from different walks of life—producer A.C. Lyles and fan club president Sue Keenan—to share bits of a life largely untold.

54 **I REMEMBER**

BY JILL SHERWIN ▶ *Star Trek* author Jill Sherwin recounts how she met De when she was a girl, and again, years later.

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BY KEVIN DILMORE ▶ Between the studio and the Postal Service, the process finally came together to see "our series" get a shot as the subject of a U.S. postage stamp. But as it turned out, that was just the nomination...

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BY DEBORAH FISHER ▶ Once again, we talk to the writers for an in-depth look back at the two series' past year—the swan song for *ST:DS9*—and look ahead for the only one in the spotlight now, *Star Trek: Voyager*.

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BY JAMIE PAINTER ▶ Director Roger Nygard teams up with Denise "Tasha" Crosby to talk about their offbeat documentary that won wide release this spring.

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NUMBER 124

FANTASTICmedia

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1-800-878-3326

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(212) 946-1902

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**PHOTO CREDITS**  
All photos, unless otherwise noted,  
courtesy of Paramount Pictures.

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Denver, Colorado 80239 USA  
(303) 574-0907

*Star Trek Communicator* #123  
August/September 1999 (ISSN 1080-3793)  
is published bimonthly for \$19.95 US /  
\$22.95 CAN. / \$34.95 FOR. per year by  
THE OFFICIAL FAN CLUB, INC.,  
3720 Revere St., Suite B.,  
Denver, Colorado 80239 USA.

Periodical class postage paid at Denver, CO,  
USPS/Schumann Printers Automatable Poly,  
and other additional mailing offices.

**POSTMASTER** ▶ Send address changes to  
*Star Trek Communicator*, PO BOX 110000,  
Aurora, CO 80042 USA.

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are available for \$3.95 ppd. Rates are subject  
to change without notice.

PRINTED IN THE USA

Our last  
interview:  
Huntsville,  
September  
1996.



## EDITOR'S LOG

# Personal Thoughts

De is gone.

The first of the original crew to be taken from us, his passing on June 11 has been cause for pause by many fans. How odd that it has been this long, that we have taken them all so far granted—those of us who date random back to the mid-'70s, if not the original run. And now it is our beloved DeForest Kelley, our own "Bones," who is the first to go.

You see—as with so many fans who have since written or emailed—McCoy was my favorite, for as long as I knew this phenomenon long enough to have favorites. While Kirk and Spock were busy being heroic, it was McCoy who brought everyone "back down to Earth," so to speak. While others grabbed all the headlines through the revival years of the '70s and '80s, De Kelley quietly went about his life and then grabbed all the best lines in the features.

Ironically, while recent years have brought so many personal acquaintances and yes, friends, from the *Star Trek* family professionally, De was not among them. That distance will now be forever frozen in time, but I think I cherish it more that way—since so much of this onetime hobby has become a profession. De for me symbolizes those simpler days as a younger man where there was only one series, only 79 *Star Treks*. And one can-

tankerous romantic ... only one character who could slap a High Teer's wife to check her unborn child, argue down an obsessed commodore, or wake up in a 1930s soup kitchen backroom and insist in drugged-out stupor that he was the chief medical officer of a starship.

The photo here is from the last interview I had with De, at what was likely his final fan appearance: the 30th anniversary celebration in Huntsville, Ala., in September 1996. As we ended, I had tried once again to convince him to write his memoirs, as others too had—in vain. Dropping the professional mask, I finally confided to him that, yes, McCoy had always been my favorite. "Well," he drawled back at me, with a wink, "where were you when Shatner and Nimoy were getting all the glory? I could have used the support!"

Now, you members should know that this issue was just about to go to the layout stage when we learned of De's passing, but with his stature in *Star Trek* Dan and I instantly decided that it simply would not do to wait any longer for a memorial. Thus, along with the delay of some weeks, the all-new tributes and recollections being gathered meant that several planned

▶ CONTINUED ON PAGE 77



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### THOUGHTS ON OUR LOSS

June 11, 1999: Today I became a little older and a lot sadder ... Today we lost someone who was a big part of our lives for over 30 years.

To some it may be hard to believe, but I'm from the generation that actually got to experience the original *Star Trek* the first time they were shown on NBC in the 1960's. I'm also one of the people, who along with other great sci-fi fans, picketed the studio to help save *Star Trek* from cancellation. It worked, and the show got renewed for a third season. We made history that day!

Several years ago while working as a peace officer (and later after I retired), I was lucky enough to meet DeForest Kelley first through the many wonderful *Star Trek* conventions and events that I attended as a participant and then, as luck would have it, being allowed to work a few as security for the cast.

DeForest Kelley was one of a kind, a real Southern gentle-man, who found his cult status most amusing, but who was also awed by his many fans. ... So it is most fitting that he now join with his friends Gene Roddenberry and Mark Lenard on a true *Star Trek* to the Heavens.

Goodbye, De! God bless! And many thanks.

**JEFFREY MARK BEMBARON**  
ANAHEIM, CA

I write this letter on June 11, 1999—a day that will be etched in the minds of *Star Trek* fans both young and old. It was the day "Bones" died.

DeForest Kelley was a favorite of mine. I have heard so many nice things about him. Harlan Ellison called him the "nicest man on *Star Trek*."

DeForest Kelley may have been 79 years old but that is really not that old now. He will be missed by many fans, both young and old. I am 15 and can remember his smile.

Hopefully, we, as "Trekkers," will not have to face another hero's death for a long time.

**VERONICA NEILAN**  
PITTSFIELD, MA

When a friend told me that DeForest Kelley was dead, really and truly dead, I couldn't believe my ears, and now after reading various articles verifying his death, even after the shock has subsided, it still seems impossible. Dr. "Bones" McCoy is



gone? How could he? He was a country doctor after all, wasn't he? But alas, not even DeForest Kelley's alter ego could save him. I am sure that he will be remembered by *Star Trek* fans for some time to come.

**JOEY KOLKER**  
AUSTIN, TX  
JKOLKER@USA.NET

The closest I got to meeting De was at a con in Boston in 1976. I was a gofer on the staff and De was one of the guests. He gave a lot that weekend, despite the fact he was coming down with the flu!

I wished I'd the chance to thank him personally for what he gave to us fans.

**HOLLY KIM WILSON**  
HOLLYWOOD, CA

Watching the reruns or the videotapes of the original series will not be the same anymore, knowing that an actor who I loved very much has passed away.

Please pass on my deepest regrets to his wife.

**YVES F. WILKENS**  
BELGIUM

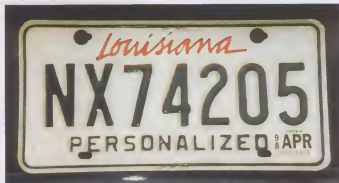
I watched an episode of the original series anticipating that it would be different now, in that I would see De and realize he was gone. But as I watched McCoy spar verbally with Spock yet again, I realized that he wasn't gone. Instead, he lived through his character on the screen before me. Perhaps as Dr. Leonard McCoy in *Star Trek II: The Wrath of Khan*, De vocalized it best: "He's not really dead ... As long as we remember him." Indeed, for me, De will live on, not only through *Star Trek*, but with his memory kept close to my heart. Thank you, De, for your portrayal of Dr. McCoy on *Star Trek*, for bringing the best of humanity to the show. We will miss you dearly.

### DS9 GOODBYES

...As one of the six or seven people who "got it," in the words of Ira Steven Behr, I want to let the talent involved in the production of the finest *Star Trek* saga ever that I "got it" seven years ago, and have enjoyed "getting it" ever since. A few moments ago you "got me" again ... with the series finale.

Enclosed is a photo of my license plate; if you have to ask, you shouldn't be reading this letter.

**JOHN D. CANFIELD**  
BATON ROUGE, LA



The license plate of John D. Canfield, Baton Rouge, LA.

**TANVER NASER**  
MONTREAL, QUEBEC, CANADA

I need to send a "big" thank you to all of the *Star Trek*/DeForest Kelley fans out there. Over 1,500 people stopped by to send their heartfelt wishes to Carolyn Kelley and to share their feelings with me. Although I was unable to answer each message personally, I was deeply touched. We all lost someone very special and it's good to know that from Las Vegas to Romania to South Africa, there are people out there who share the same thoughts and feelings that I do. Thanks again, and keep those letters coming—they will be forwarded to Mrs. Kelley.

**SARAH KILROY**  
SARAH@KILROYWASHIRE.COM  
THE OFFICIAL DEFOREST KELLEY WEBSITE  
HTTP://WWW.DEFORESTKELLEY.ORG

[ST:] DS9 has been a series about taking chances—not for the sake of shock value or ratings but for the sake of making the stories better. Some fans have criticized DS9 for straying from the perceived *Trek* standard of peace and galactic exploration, yet I find that view of *Trek* somewhat confining. *Star Trek* has really been about the exploration of humanity and DS9 has explored this, both the positive and the negative aspects of it. DS9 is a member of the *Star Trek* family and like real members of a family none are exactly alike. In my opinion DS9 has done the family extremely proud.

**NEIL MC DONALD**  
ST. ALBERT, ALBERTA, CANADA

CONTINUED ON PAGE 10

Letters of comment are always welcome from our members and readers, published subject to editing and space considerations. Letters can be mailed to the Fan Club at the address on this page, or now emailed to [stceditor@startrek.com](mailto:stceditor@startrek.com). With either method, all letters must be signed and marked that they are for publication; email addresses will be used unless otherwise instructed.

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I don't believe any *Star Trek* show has experienced such a variety of people, such a mingling of plot-lines, such extraordinarily well-written scripts. To cite all my favorites would take much longer (and much more room) than this magazine has available, so I will only say this: my happiness with the outcome of the Kira Nerys and Constable Odo relationship stands unequalled by any other romantic pairing in *Star Trek* to date. "Chimera" was only the last in a string of episodes concerning these two characters which I will always cherish. I think the writers, actors, producers, directors, and all others who made this series possible.

DANA-JEAN S. LAHAIE  
MESA, AZ

[*Star Trek*:] *Deep Space Nine* portrays a universe where things are not all that perfect, but people of different races and species live and work together for a common purpose.

...The past couple of seasons have shown so many incredible and sometimes shocking story twists that in my opinion, the show should be considered one of the best all-time television shows. The characters have developed far more than I ever thought possible. It's almost a shame *Deep Space Nine* has to end right now, just as the writing has reached its peak in quality. I will miss you, *DS9*.

KARI RAINES  
LONGVIEW, TX

I could not wait to respond to the excellent profiles of the many actors who made the stories of the show come alive. All are deserving of praise but I must note my personal favorites are Andrew Robinson, Robert O'Reilly, Max Grodenchik, and Aron Eisenberg. The contributions by these respective performers greatly enhanced the excellent story-telling of the writers on the show. It is unfortunate that their work does not receive the accolades given to programs featured on the "Big Three" networks. I place their talents, as well as Avery Brooks, Rene Auberjonois, and Nana Visitor on a far superior level than Emmy favorites Dennis Franz or Kelsey Grammer.

REGINALD D. GARRARD  
CAMILLA, GA



Dukat is gone but not forgotten: keep reading!

## NO DUKAT?

I was shocked not to see anything about Marc Alaimo [Gul Dukat] in the last two issues #122 and #123. I can't believe you didn't even mention his name or show a picture....something! My husband and I were very disappointed.

HELEN VERICKER  
DANBURY CT  
A1HVCWJ.COM

...Where is Dukat? ... I am angry about this. You left out my favorite character!

JENNIFER CHRISTENSEN  
KIRKLAND WA

...I've mentioned this to several fellow *DS9* fans ... If we all act on our impulses expect a small wave of letters echoing this concern.

(Inversely, thanks for the inclusion of my favorite all time *DS9* actor/character, James Darren/Vic Fontaine. If it hadn't been for the introduction of that swingin' holo-singer I would not have been tuned in to Season 7 at all and would have missed the *DS9* finale.)

DANIEL JIMENEZ  
MIAMI, FLORIDA

(EDITOR'S NOTE: Okay, gang, save your postage! (Although, Helen, he did get a mention or two). Actually, Marc was among those I noted in my Editor's Log who could not or did not speak with us for the wrap-up issues on deadline—but rest assured that, yes, we are trying to line up that chat in the coming months when he's up for it. [Oh, and you're welcome, Daniel!])—L.N.)

## VOYAGER NOTES

The ongoing debate: Should *Voyager* stay in the Delta Quadrant or return to the confines and restrictions of Federation space? They are in the unknown and playing it by the seat of their pants, stretching the Prime Directive for the good of all when warranted. That's what makes the show worth watching. Every week, new exciting, unexpected, unknown things—not the same old yadda-yadda every week.

If you do bring them back, let it be in the last few minutes of the final show. When the time comes, as *Star Trek* always does, leave us with a warm feeling and something to think about and carry with us always.

ROCHELLE E. FISCHER  
COLUMBUS, GA

Greetings from across the Atlantic. I would like to express my admiration for an excellent acting performance in a recent *Voyager* episode I just had the pleasure to watch. I'm talking of "Infinite Regress" and of Jeri Ryan. It was a pleasant—but not unexpected—surprise for me to see her for the first time really go down deep, deep, deep into her character, or should I say characters. Playing such a multiplicity of roles in such a short time, sometimes changing in mid-sentence, I imagine to be quite a challenge, which Jeri however mastered in a most convincing way. I think now the voices claiming she is just a "Borg babe" and "she's got no place in our *Star Trek*"—a reproach which at least

in my circle of friends to my great surprise was mainly articulated by the female fans—will calm down, as now her abilities as an actress are proven. I look forward to more of *Voyager* and more of Jeri Ryan.

FRANK FUCHS  
NEUKIRCHEN-VLUN, GERMANY

I think Seven plays an important part of the *Voyager* series by being the extremely objective member of the crew who is not plagued by emotions. She maintains the continuity of the *Star Trek* theme by being the emotion-free equivalent to Spock and Data.

BOB MCKELVEY  
SAIPAN, NORTHERN MARIANNA ISLANDS

## THOUGHTS ON THE FUTURE

*Star Trek* is about hope for humanity—something that is not conveyed with the dark and the drab. Modern *Star Trek* needs a new canvas and new paints.

It also needs its head in the right place. [*Star Trek*] was always an intellectual show. But it has lost that quality with *Voyager*, a show which goes for the emotional response first and foremost. (One need only examine how often poor Tuvok is admonished on the show, as he is constantly told that logic will not solve the problem, only good old human instinct will.) On *TOS*, logic and emotion fought an ongoing battle and the result was balance. There is no such balance on *Voyager*. I cringed when Janeway in one episode, told Seven about "unexpected acts of kindness." Is this a thoughtful science fiction program or a mini-van bumper sticker? The next show and the next movie need big ideas, the kind which just aren't fashionable to make movies about anymore. The kind classics are built on. Personally, I favor a prequel show as the next *Star Trek*.

I'll miss *Deep Space Nine*. It was a remarkable show, and took us away from the basics at a time when we needed to move beyond. But now the world needs to be reminded what *Star Trek* is all about, where it came from, what it still means.

SAM FAVATE, JR.  
DR. BOO@E@WORLDNET.ATT.NET

Do you remember a time when *Star Trek* fans were united with their support? Fighting cancellation, and

CONTINUED ON PAGE 80

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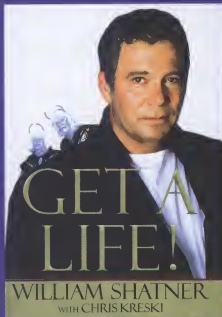
# "IS IT THE LOGICAL THING TO DO, SPOCK?" "NO, BUT IT IS THE HUMAN THING TO DO"

**D**uring the month of June, **William Shatner** (Capt. Kirk) was busy publicizing his most recent written opus, *Get a Life*. The book's title originated from a skit he did on *Saturday Night Live* back in 1986 which broadly parodied the worst stereotypes of fans at a *Star Trek* convention.

20th Century Fox studios will be distributing the big-screen version of the comic book series "X-Men." As of this writing, **Patrick Stewart** (Capt. Picard) was reported to be in final negotiations to play Professor X. The picture, currently in production in Toronto, is being directed by Bryan Singer and produced by Lauren Shuler Donner. If Stewart commits to the project he will play the wheelchair-bound Professor Xavier. A formidable character with telepathic powers, Professor X heads the X-Men, individuals who are born with mutated genes which give way to super strengths. The project's executive producer is **Ralph Winter**, who in the past has worked on and executive produced the last three original-cast *Star Trek* features. No release date has been announced for X-Men.

In May, **Leonard Nimoy** (Mr. Spock) became Phillips Electronics' official spokesperson in selling High Definition Television (HDTV) sets to consumers. According to USA TODAY, Nimoy appeared on in-store promotional videos inviting customers to look and buy into the new, digital television format. Nimoy said, "Once they see it, [the sets] will start to move out of the stores."

In a related story, **James Doohan** (Scotty) in late April made a surprise appearance on NBC's *The Tonight Show with Jay Leno* in a



skit in which he played a special HDTV engineer who helped inaugurate the show as the first and only late-night program to broadcast into the digital medium.

**George Takei** (Mr. Sulu) trekked to another part of the galaxy when he hosted a cast reunion for the '50s sci-fi classic film *Forbidden Planet*. Invited guests on hand from that cast included classic *Star Trek* guest star Warren Stevens (Rojan).

**Brent Spiner** (Data) and **Rene Auberjonois** (Odo) are set to star in *The Wonderful World of Disney's* first original musical production, *Geppetto*. Spiner will play the colorful yet unscrupulous puppeteer and showman, Stromboli, and Auberjonois will portray Professor Buonragazzo who makes nothing but perfect children in Idyllia. The film will also feature Drew Carey, Julia Louis-

Dreyfuss and recording star Usher.

Based upon the famous Italian toy maker and father to Pinocchio, the comic and musical retelling of the classic story features a twist: the premise will be told through Geppetto's point of view as he discovers he may have made a mistake in realizing how difficult it is in raising a child. Airing is slated for the 1999-2000 season on ABC.

Eagle Nation Films, headed by **LeVar Burton** (Geordi LaForge),

extended its overall production deal with Paramount Pictures for an additional two years. According to *Daily Variety* the agreement also adds a television component. Burton, whose offices are located on the Paramount lot, will now develop TV movies and a series. The publication reported Burton is also writing his first feature, *Masters of the Far East*, with partner Julie Robertson. Burton hopes to direct it.

In the wake of the tragedy which occurred in Littleton, Colo., this year, **Will Wheaton** (Wesley Crusher) took part in a May music and comedy benefit in Hollywood for the families and victims of the tragic shooting. Wayne Brandy, star of TV's *Whose Life Is It Anyway?*, percussionist Shelia E., actress Linda Blair and others also helped raise money.

On a lighter note, Wheaton appeared on CountdownTV, an internet TV channel created by fans who camped out in front of Mann's Chinese Theater for the premiere of *Star Wars: Episode I - The Phantom Menace*. He gave his insights on



## EMMY NOMINATIONS

**O**nce again, Paramount's two *Star Trek* series have won Emmy nominations in various areas of voting by members of the Academy of Television Arts & Sciences. Awards will be handed out in televised ceremonies this fall.

Of the seven nominations, *Star Trek* dominated the special visual effects category with four of the five nominations, and in that field more than one winner is possible.

Nominations include:

**Art Direction for a Series: *Star Trek: Deep Space Nine*:** "Prodigal Daughter," (Co-nominees: *Ally McBeal*, *Buddy Faro*, *The Sopranos*, *The X-Files*)

**Hairstyling for a Series: *Star Trek: Deep Space Nine*:** "Badda-Bing Badda-Bang" (Co-nominees: *MADtv*, *Saturday Night Live*, *That 70s Show*, *Tracey Takes On...*)

**Makeup for a Series: *Star Trek: Deep Space Nine*:** "The Dogs of War" (Co-nominees: *Buffy the Vampire Slayer*, *Saturday Night Live*, *Tracey Takes On...*, *The X-Files*)

**Special Visual Effects for a Series: *Star Trek: Deep Space Nine*:** "What You Leave Behind"; *Star Trek: Voyager*: "Dark Frontier," "Thirty Days," "Timeless" (Co-nominee: *Total Recall 2070*)



the new movie and spoke about the differences between the *Star Wars* and *Star Trek* genres.

**Ethan Phillips** (Neelix) stayed busy over his hiatus from *Star Trek: Voyager* by appearing in *Endsville*, an independent film due to be picked up for release next spring. Dubbed a "mockumentary" in the style of *This Is Spinal Tap* and *The Rutles*, the film follows a doomsday cult and stars the likes of Kyle Secor, Laraine Newman, **Alan Ruck** (Capt. Harriman) and of course Phillips—who would tell us only that he plays "a real loser."

**Michael Dorn** provided the lead voice for the main character of Hanna-Barbera's *I Am Weasel* for the Cartoon Network. A spin-off of the network's *Cow and Chicken* cartoon series, I.M. Weasel (Dorn) partakes in many zany adventures with his incompetent and jealous sidekick I.R. Baboon. No less than The Hollywood Reporter reviewed the new animated shorts and called Dorn's casting "inspired."

**Colm Meaney** has been cast to star as the head leprechaun in Robert Halmi's four-hour miniseries entitled *Leprechauns*. He joins fellow *Star Trek: The Next Generation* cast member **Whoopi Goldberg** (Guinan). Filming began in June in London and the Hallmark Entertainment production will air this November on NBC.

**Cirroc Lofton** (Jake Sisko) took a leap off the space station onto firmer ground on Earth, more specifically the basketball court, in Showtime's original series *The Hoop Life*. The series about the personal lives of professional basketball players premiered with a two-hour episode in July.

The San Antonio Cinefestival—the first Latino film festival in the nation—celebrated its 22nd anniversary and kicked off its week-long festival in mid-June with a benefit gala and film premiere of *Luminarias*. Among the mostly Latino cast who starred in the film was *Star Trek: Voyager*'s own



The Museum of Television and Radio paid tribute to *Star Trek: Deep Space Nine* when it premiered the two-hour finale of the series a week early to an audience of fans in one of the main theaters of the Beverly Hills museum. A panel discussion was held with most of the main cast and executive producers after the screening. Prior to the panel discourse, **Avery Brooks** (Capt. Sisko), **Rene Auberjonois** (Odo), **Nicole deBoer** (Lt. Ezri Dax), **Michael Dorn** (Lt. Cmdr. Worf), **Armin Shimerman** (Quark), **Alexander Siddig** (Dr. Bashir), **Nana Visitor** (Col. Kira Nerys) and **Rick Berman** (executive producer) simultaneously viewed the action-packed episode in a separate room before they discussed and offered their individual views on the seven-year run of the show. It was an emotional evening for the cast and producers, who together also answered fan questions during a Q&A session.

Others who sat in and watched with fans at the museum were **Ira Steven Behr** (executive producer), **Ronald D. Moore** (co-executive producer), **Herman Zimmerman** (production designer) and **Robert Blackman** (costume designer) as well as some of the show's writers.

The evening was so successful that most of the series' supporting cast was invited to talk about the show as panel guests for an added encore screening the next night. Those on hand Friday night were **Andrew Robinson** (Garak), **Marc Alaimo** (Dukat), **Jeffrey Combs** (Brunt/Weyoun), **Aron Eisenberg** (Nog), **J.G. Hertzler** (Martok), **Casey Biggs** (Damar), **Salome Jens**, (female Shapeshifter), and **Barry Jenner** (Admiral Ross). ☐

**Robert Beltran** (Chakotay). The film portrays the joys and tribulations of five Latinas living in Los Angeles whose strong friendship

unites them through good and bad times.

**Garrett Wang** (Ensign Kim) will co-star in a youth-oriented horror film entitled *Pi-ata* from filmmakers David and Scott Hillenbrand. The cast features actors from *Buffy the Vampire Slayer*, *Sabrina the Teenage Witch* and

the motion picture *Push*. According to The Hollywood Reporter, the movie's premise deals with an ancient Central American village's attempt to rid itself of a dark evil force which is cast out into a ceremonial *pi-ata*. As time passes the *pi-ata* is unearthed by a group of college students during a Cinco de Mayo fraternity/sorority scavenger hunt. When it is cracked open, the *pi-ata*'s sin-filled soul escapes and the students must then fight to combat the evil forces.





THE PRESS

**T**im Russ (Tuvok), returning to the song stage, partnered once again with the intergalactic sounds of Neil Norman and his Cosmic Orchestra during grand opening ceremonies of the Metro Red Line transportation station in Hollywood, California in June. The group per-

formed various themes from *Star Trek* and *Star Trek: Voyager*. Russ also participated in the celebration festivities recognizing the African-American Proclamation held at the Autry Museum of Western Heritage in Los Angeles later that month. ☺

## JOURNEY TO BABEL

Congratulations to **Michael Welch** (Arvin) who received a 1998 Young Artist Award for his supporting work in *Star Trek: Insurrection*. ... **Scarlett Pomers** (Naomi Wildman) is set to star in Universal Pictures' *Erin Brockovich*. She joins actors Julia Roberts and Albert Finney, among others. Pomers also appears in ABC's aforementioned *Geppetto* with Spiner and Auberonjones. ... Prolific *Star Trek* and film composer **Jerry Goldsmith** was given an Outstanding Achievement in Music prize during the Hollywood Film Festival award ceremony at the Beverly Hilton Hotel in August. ...

**Majel Barrett Roddenberry** (Nurse Chapel), former *Hercules* star Kevin Sorbo and Tribune Entertainment Company jointly announced an agreement to develop the science-fiction/action hour television programs including *Gene Roddenberry's Andromeda*, based upon works from the late Great Bird of the Galaxy archives.

*Andromeda*, which takes place millennia ago, follows the time travels of Alexander Grange, a doctoral student living on the planet Korkyra, who after a devastating war on his home planet is propelled 500 years into the future. Admitting that he has been a fan of Roddenberry and the *Star Trek* worlds since his pre-teen days, Sorbo said, "I guess you could say I'm trading the past for the future." The project, which Sorbo may star in, is being developed for Fall 2000. Tribune Entertainment earlier in the year announced a two-year renewal of *Gene Roddenberry's Earth: Final Conflict*.

Until next time, hailing frequencies closed... ☺

## "WELL, I'LL CALL VALHALLAH AND HAVE HIM RESERVE A ROOM FOR YOU."

The memory of **DeForest Kelley** (Dr. McCoy) was lovingly celebrated by many friends during an emotional one-hour tribute held at the Paramount Theater on the studio lot, just over a week after his passing on June 11. It was a warm, sunny California day as **A.C. Lyles**, a Paramount veteran for more than 60 years, presided and recalled special moments he shared with Kelley—who he looked upon as a brother.

Despite the circumstances, the gathering seemed more like a *Star Trek* reunion. Those who attended and paid respect represented 30-plus years of *Star Trek* history. From the classic series, attendees included **Leonard Nimoy** (Spock), **Nichelle Nichols** (Uhura), **George Takei** (Sulu), **Walter Koenig** (Chekov), **Majel Barrett Roddenberry** (Nurse Chapel), **Grace Lee Whitney** (Janice Rand), **William Campbell** (Koloth/Trelane) and **Robert H. Justman** (associate producer, later supervising producer for *Star Trek: The Next Generation*). Jimmy Doohan was working out of town but had his wife Wene and son Chris on hand. From the classic movie franchise, executive producer **Harve Bennett** and line producer **Ralph Winter** were also there to pay respects.

The successor series were represented by **Patrick Stewart** (Picard), **Jonathan Frakes** (Riker), **Armin Shimerman** (Quark), **Robert O'Reilly** (Gowron) and **Robert Picardo** (the Doctor). **Rick Berman** (co-creator and executive producer of the contemporary *Star Trek* films and television



series) also attended the memorial, as did numerous past and present members of the greater *Star Trek* community: **Herman Zimmerman**, **Mike and Denise Okuda**, **Ronald D. Moore**, **D.C. Fontana**, **David Gerrold**, **Dave and April Rossi**, **Jim Van Over**, **Lolita Fatjo**, **Jackie Edwards**, **Guy Vardaman**, **Marc Wade**, **Paula Block**, **Terry Erdmann**, **Larry Nemecek**, **Gar and Judith Reeves-Stevens**, and many more. Family and friends from beyond the *Star Trek* family were also on hand.

A lovely, 13-minute film reel showcased clips from Kelley's acting career—ranging from his days playing the heavy in Westerns to his crusty, irascible portrayal of an old country doctor. The reel was put together by **Peter Lauritsen** (*Star Trek* supervising producer) and presented to the audience near the end of the memorial.

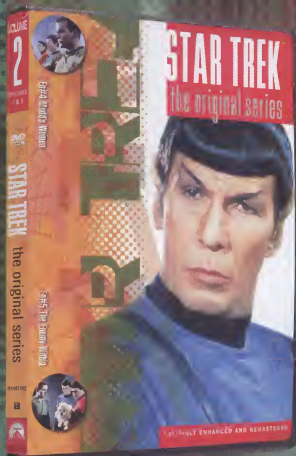
At the conclusion, Lyles asked the audience if they would honor Kelley's last wish by turning to a video camera, which was set-up at the back of the theater, and affectionately offer a standing ovation to his wife, Carolyn, who was too ill to attend. In unison, the friends, co-workers and even those who never knew him personally, fondly complied. ☺





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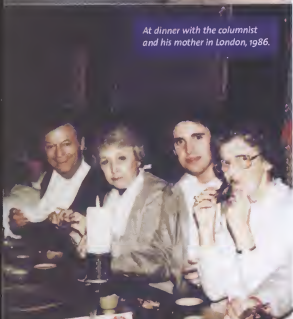
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# Convention Memories of De

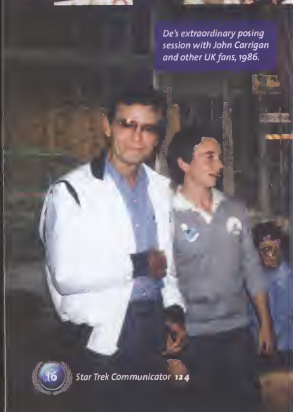
[EDITOR'S NOTE: Columnist Richard Arnold departs from his regular Q&A this month. — L.N.]



De and Carolyn at his first convention, 1973.



At dinner with the columnist and his mother in London, 1986.



De's extraordinary posing session with John Carrigan and other UK fans, 1986.

by Richard Arnold

In the spring of 1973, my mother and I drove out to Los Angeles to attend one of Bjo Trimble's Equicons—I'd been going to conventions for four years already, but the experience was still something new to my mother, who was a huge Star Trek fan and had already become involved with the Star Trek Welcommittee.

At that convention we met DeForest and Carolyn Kelley. It was De's first convention, and to say that he was a bit nervous would be an understatement. Bjo sat De behind Lois Newman's dealers' table, and my mom and I babysat Carolyn while De signed autographs. "The overly-enthusiastic crowd swelled to the point that it overflowed the dealers' room, and the table De was sitting behind kept being pushed against him, so the security people starting yelling, making De even more nervous.

About that time I decided to ask De if he'd had a cup of coffee, and when I tapped him on the shoulder, he nearly leapt out of his seat! Once he realized he was safe, he looked over at Caroline, who gave him a supportive smile, and then he turned back to the crowd and continued signing.

Those are my first memories of De and Carolyn. They immediately impressed me as being warm and funny, yet very private. As the years would go by, and I would get to know them better, I came to see the extraordinary love they had for one another, and to understand their great need for privacy.

When my mother and I went to England for Terry and Jenny Elson's 1986 Midcon, we spent a few days with De and Carolyn in London, seeing some of the sights and dining with my relatives there (who were absolutely delighted with the Kelleys). Riding on

the tube to Westminster pier, De was getting the usual stares, but, the British being more reserved, he wasn't being bothered. However, shortly before we left the train, a very well-dressed businessman, complete with a bowler hat, slowly lowered his newspaper, caught De's eye and politely asked, "Excuse me, are you really?"—to which De grinned his infectious grin and gave him a Vulcan salute. The gentleman smiled and nodded and went back to reading his paper. After we exited the train, I said to De, "I thought you couldn't do a Vulcan salute?" And he replied, "I've always been able to ... it's Bill who can't do it!"

We then headed for the boat which would take us along the River Thames to Kew Gardens, where Carolyn wanted to see the housed live butterfly collection. As the boat made its way gently up the river, my mother and I noticed that the two of them, who were seated next to each other across a table from us, kept looking at each other and smiling coyly. After about ten minutes of this, I looked under the table and discovered that they were playing footsie! After some 40 years of marriage, the magic was still there, and it would be until the very end.

The Midcon convention was held in Leicester, England, and was De's first UK appearance. By then he wasn't comfortable with signing for hours at conventions, so I had sent the Elsons enough pre-signed photos for them to put in everyone's packets. But the Kelleys were so quickly put at ease by the British fans that De did something remarkable ... he stood in the lobby during a break in the con and shook hands with all of the attendees and posed for pictures with them. Lucky fans!

CONTINUED ON PAGE 82

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# REMEMBERING

# DeForest Kelley

1920-1999

**W**e thought we'd have him with us forever. We thought we'd have them all, always, but in the end actors too (as if we didn't really know already, deep down) are only mortal—as we have come to realize all too well since June 11.

DeForest Kelley's death was not unexpected, but it still comes as a shock. Quite simply, he was the first to pass on from his generation's cast, the original crew that pioneered the concept, astounded the world and tickled the fans. The first regular from any cast, in fact.

But such is the magic of Hollywood—a curse for the aging actor, perhaps, but a blessing for future generations—that our favorites are preserved in their prime, always at their peak, just as we remember them.

Or, as we may not remember them. Stardom and worldwide recognition rarely arrive overnight, and De had already put in quite a career as youthful leading men, Western rascals, and television pioneer before he ever picked up a hypo or opened a medikit.

Join us in this very special tribute as we honor DeForest Kelley, his beloved career as our favorite ol' country doctor—and all the years before.

DeForest Kelley's very first publicity portrait for Paramount Pictures, 1946: Who knew what career would await the young actor?





A

s president and publisher of this magazine from its formation almost 20 years ago, I had the distinct pleasure of getting to know DeForest Kelley both as a friend and an actor whom I had admired since I was a boy. He was a true gentleman and a talented actor that shared his warmth and generosity with *Star Trek* fans all over the world. His passing has created great sadness in the *Star Trek* community but has also spawned stories and memories of this thoughtful and generous man who brought his unique personality into the mix that became the legend known as *Star Trek*.



I recently spoke with two other talented individuals who shared in creating that unique mix and were also dear friends of De, and who remembered the shining character of the man who brought "Bones" McCoy to life.

Dan Madsen  
President  
The Official *Star Trek* Fan Club





# William Shatner

**B**ill, what are some of your fondest memories of De?

The laughter. He had such a sly, dry, wry sense of humor.

We laughed a lot. I used to kid him about his forgetting. We had a wonderful friendship that was really long-distance because we really only got together when we did the films. But when we got together it was always like old times. The three of us had great times together. The memories of the make-up room while doing the original series and the stories we would tell I will always remember. And then the



McVey admits his feelings for the missing Spock to his captain in "The Immunity Syndrome": a shared "Bones" Kirk moment that disappeared as the series progressed into films.

hard work of making the series really bonded us together. And then when we made the films, even with the passage of time, he hardly seemed to change. I just had the greatest fondness for him and his wife, Carolyn. I enjoyed their company always. He was a kind and generous man to a fault!

I was over at his house one day and somebody had given him a ski machine that you exercise on. He had never seen a pair of skis, let alone been on them, so he gave me the machine and helped me set it up. Finally, I was jumping >>

Star Trek's trio breaks into a typical light-hearted moment on the set during "Plato's Stepchildren."

►► around as if I was on skis and he was so happy about it. He gave me many hours of interviews when I would talk to him for the books I did and was totally forthcoming.

**Do you remember when you first met De?**

I remember being in the office at *Star Trek* with De and Bob Justman that first day. I recognized him from [the film] *Raintree County* and I was an admirer of his work. I had seen him in several things. I always loved the way he looked. I wanted to look like him with his hair combed that way and his lean build and his unique way of talking.

**When was the last time you saw him?**

I saw him at the hospital about a month before he passed on. I called him and I heard his voice and I said, 'I'm coming over to see you.' He kind of invited me as if he knew his time was limited. When I left him that day I called Leonard and said, 'I've just seen De. You better get over there because I don't know how long he has.' De was even talking then about the three of us making a film together. I could see, though, that he was mortally ill. He just had the look of death about him. But still he was determined to try and sell an idea for a film. When I left I said, 'Maybe we will,' and I never saw him again.

**He seemed to be very fond of his association with *Star Trek*.**

Absolutely, it was his life work. It was the best thing that he did as an actor and he realized it and that he had made his mark in entertainment history and was very proud of it.

De was also very proud of the fact that many people had made the decision to go into the medical field as a result of being inspired by Dr. McCoy. He told me that he would get letters every week relating that inspiration.

**That's true. I heard that from him also. He was inspirational to many people in this country and in other countries. Was De a lot like Leonard McCoy?**

No, he was not. De was not irascible or opinionated. He was the essence of the southern gentleman. He was kind and thoughtful and never had a harsh moment or a harsh word. In fact, he backed away from controversy—he just did not want to be involved in anything that came to bump heads with anybody. Life was too short for him to do that.

**De's death is especially hard since he is the first of the original crew to pass on. It is unsettling.**

It definitely is. There's a metronome now. It's amazing we have all been around this long and that none of us missed any of the original cast films. Nobody was ill. It is unsettling, though. It's a countdown now.

**Bill, in closing, what do you feel De's lasting contribution to *Star Trek* is?**

As a major character, he brought a charm and humanity to *Star Trek*. He was an essential ingredient to *Star Trek's* enduring appeal. Nobody else could have brought McCoy to life that way. The look and the sensibility and the intelligence he brought to the role of McCoy was unique. He was timeless and he'll be missed dearly. ☺



Filming McCoy's white-hot moment with Spock from "Bread and Circuses"; everyone agrees that the actor shared none of McCoy's temper.

# N: Leonard Nimoy

**L**eonard, what do you remember most about your friendship and working relationship with De?

I think it is fair to say that when we were making the original series, De, for Bill and I, was like the older brother. He was a calming influence, a solid guy and always had his dignity and honesty and his simplicity and was uncomplicated. Bill and I were much more complicated than De and we were like brothers who sometimes loved each other and other times battled each other. De was a very calming influence and a great sounding board for me. I found him to be a person I could talk to and get an honest answer. It was very helpful. I felt like he was my older brother. He was just a great guy.

**Do you recall your first meeting with De?**

I think I remember the first time he came on the lot to attend meetings just before we started shooting. I remember meeting him and was delighted because I knew his work and I knew the role he was going to play and I felt very good about it. I thought he was a very good choice for the role when they recast after the second pilot.

Spock and McCoy had such a great interaction with each other and ultimately became one of the standout elements of the original series. When did the two of you first begin to realize that there was a chemistry there?

I think it happened very quickly. The writers caught on very quickly to the idea that Bones and Spock were perfect foils for each other. Bones was this very emotional, humanist character and here was Spock with his cool logic and who could drive Bones crazy by being imperturbable and getting the last word in. It was in *Star Trek IV* where we gave De the final word, I think,



for the first time when Spock says, 'Guessing is not in my nature, doctor.' And McCoy says, 'Well, nobody's perfect!' That was great and I think it was really the first time we gave him the final word. It was such a delicious thing to play opposite De. He had a great instinct for how that relationship should work and how that character should be played. He was the perfect humanist. You know, his job was to bring humanity to the show and he was the perfect person for it because he was so full of humanity himself.

**Was there much of McCoy in De?**

No, McCoy was irrational and had a temper and I never saw De upset. He could be upset but he never acted it out. He was never enraged or showed anger. He could express mild displeasure at best! He was such a mellow guy. ▶▶



The doctor and his director pose on location in *Star Trek IV*.

► **When was the last time you saw De?**

I saw him for the last time quite a while ago. I spoke to him about two months ago. I was on my way to Germany and I called him because I had heard that he was not doing well. I called him to tell him that I was leaving the country and wanted to let him know that I was thinking about him. And I never got to see him again. We talked for a while on the phone and I told him I was going to Germany and that I would get in touch with him when I got back. I said, 'But you better brush up on your German because I'll be talking to you in German!' He said, 'Okay, I'll work on it!' We talked a little while longer and I said 'I love you, De' and he said, 'I love you, Leonard.' And that was the last contact I had with him. When I got back he was sadly too sick to talk or see people.

**Bill had mentioned that he had seen De about a month before he passed away and that at that time he was still talking about getting the three of you back together on film again.**

Yeah, he wanted us to come back together again. He was always so positive.

**He loved his association with *Star Trek*.**

Oh yeah! He was very gracious and showed a lot of gratitude. He always had a kind word about everybody he had worked with and about

his life. He always had a very positive word for people who were in our business. He would say, 'Give thanks for what you've got because we're very lucky to be doing what we do.'

**He had a fascinating life but never chose to write it down and tell his story in a book.**

No, he never did. He never wanted to blow his own horn, and in a lot of ways he was a very private guy. He and Carolyn had a very, very special relationship—they were totally devoted to each other. They were just a pair of wonderful people.

**Leonard, how do you feel De's passing affects the *Star Trek* legacy?**

I guess you have to face the fact that we are all mortal. Time passes for all of us. It is just incredible to me that so many years have passed since we began our work together and we've all had extraordinary blessings from *Star Trek*. Aside from the personal blessings, we have been blessed that we were able to have such a positive effect on so many people and I think De knew that. It just gives you more of a reason to be reflective about that and to be grateful for that. I always looked forward to seeing De because he was so warm and generous. De lived a very good, full life and I don't think any of us could hope for anything better. ☺

As word of De's passing spread throughout the *Star Trek* family, his regular cast-mates spoke to Chris Roe about their impressions and special memories of De over the years.



Star Trek IV: The Voyage Home

## James Doohan

DeForest Kelley was a truly thoughtful person, who was a great actor, and will forever be missed. De never thought he was better than the rest of us. He was a very nice person to work with, really. He minded his own business. De wasn't one to keep up with the Jones's. He was always very private, didn't socialize very much; he didn't invite people over to his home. De and his wife of almost 55 years, Carolyn, ... their marriage was amazing.

I had seen DeForest before *Star Trek* in many western movies and television shows. He always played the bad guy. Who would have ever thought that after playing bad guy parts for all those years, that he would end up playing a good, kind Southern country doctor. I was very glad that Gene brought DeForest on board. DeForest was far superior to the man who played the doctor in the (second) pilot in terms of acting, and so on. Gene ... really liked De and wanted him.



I remember De saying one time that he always ate a chocolate bar before going to bed. So one day I bought him a case of 100 candy bars. I went to his house, rang the door bell, put the box of candy bars on the ground and scooted as fast as I could for my car. We shared a good laugh over that. De always loved jokes.

The last communication I had with DeForest was a letter he sent to me about my book. He had finally read it and was very impressed with my career and life. I called him back thanking him for his kind words. We had a nice chat. I didn't even know that De was ill. Walter (Koenig) told me that De had been sick for several months. I was at a show in San Francisco when I found out that De had passed. I'll always miss him. ☺



"Space Seed"

## George Takei

I think DeForest was a very sweet, kind and gentle individual. He lived life as a beautiful human being. I will always have fond memories of him. He lived a very good life. He had a remarkable marriage that was extraordinary. To have a marriage be that true and genuine and long-lasting as their marriage was, tells you what kind of people DeForest and Carolyn were.

One of the fond memories I have of De is when we were filming at Paramount. After lunch we would roam some of the



Kelley and Nichols drop hints for Star Trek IV at a press conference for St. Louis' Space-Trek IV convention in 1986.

areas of the lot. He would tell me stories about the different films shot on the various sound stages. Since I'm very much a history buff, I really enjoyed hearing what he said. Those walks back to the *Star Trek* set were great fun. The last time I had dinner with De was after the 30th Anniversary *Star Trek* convention in Huntsville, Alabama. He was in a real nostalgic mood that evening. He was reminiscing all the wonderful memories over that last 30 years. I'll always cherish that evening I shared with De and Carolyn.

One of the early films with Japanese-Americans in it was called *House of Bamboo*, with Robert Stack and Shirley Yamaguchi. Many actors from the Little Tokyo community had small parts in it, and De played one of the gangsters. That was the first time I had ever seen DeForest Kelley. I could have never imagined that I would one day be sharing a good chunk of my life with him. I'm so glad I did. ☺

## Nichelle Nichols

De was the epitome of a gentleman. He was a very strong and honest person. Whatever he said, he meant. You never ever heard De say so much as a bad remark about anyone. Everyone on the set loved him dearly. He was a good and very loyal friend. This is why his marriage lasted. De and Carolyn were very dedicated to one another equally. They were truly in love.

De would always be in on every joke happening on the set. Whether it was Bill Shatner or George Takei, you could always count on De's participation. Because he was so respected, he always kept a straight face. This gave credibility on whatever lie was being made out. When the joke was over, De was always the first one to bust out laughing!

DeForest always had a great sense of humor. I remember one day on the set, De kept looking at me. Then he went and started talking to Bill and Leonard. All three were nodding and looking. I thought they were talking about me. Then De walked over and asked me who had done my work. I had no idea what he was talking about. He then told me that he was talking about my dental work! Next thing I know, De, Bill and Leonard have my mouth wide open examining my dental work! They liked it.

The last time I saw De, we talked in the hospital for about one and a half hours. De, Carolyn and I had so much fun. De just laughed and laughed. When I got up to leave, I gave him a kiss. When I turned around, he swatted me on the butt and told me I still had great legs. Carolyn and I roared laughing. That day is very special to me. I'm so glad that I was able to see De several times before he passed. And I'm so honored that I got the opportunity to know and work with him. ☺





Star Trek IV: The Voyage Home.

"Amok Time"

## [CHECKOV] Walter Koenig

He was a favorite of mine. He was a very kind and generous man. It was a pleasure to work with him. ♡

## [CHAPPEL] Majel Barrett Roddenberry

He was a dream and an idol to work with. He was the simplest guy in the world, and he always came out with a different character. I think that's why Gene cast him, because he was this way. De was never a pain in the butt. Everybody loved to have De around. There's just no way a person can really come close to describing him. The others, like everyone else, had their good and bad days, except for De. He was always a steady line all the way.

I think with the exception of Gene, the greatest loss *Star Trek* is ever going to take, is going to be De. He was loved by everyone, and never had a bad thing to say about anyone. I know that De and Carolyn are the only ones that Gene and I saw outside of work. We would go out to dinner, as much as they would allow their private life to be hooked in on. They were very pleasant people. Mankind is the real loser

here. De and Gene had a long history together before *Star Trek*. De was a classic actor.

In all the years I've known DeForest, I've never heard a bad thing about him. It was really an honor to work with a person like that! ♡

## [RAND] Grace Lee Whitney

I've known De for a very long time. I did a lot of Westerns, and, of course, so did De. De was very strong on the screen, especially when he played the bad guy; when he got to be Dr. McCoy, he just kind of sweetened up. He had that silly grin and beautiful blue eyes. I think more women were in love with him than Captain Kirk.

My memories with De are wonderful. We did (the unsold Roddenberry pilot) *Police Story* together, and we had a great time. When we did *Police Story*, we had no idea that we were going to be taken out of that and put in *Star Trek*. It was a whole different dimension. Both of us were doing an episodic television show. Of course it was just a pilot. He was so fun to work with. Always full of energy and so very professional.

De really held his own. He had a wonderful sense of humor. De and Bill really had a good time, and Leonard too. When you see them on the screen, you think there is all this animosity between McCoy and Spock. There was none of that between De and Leonard. They were great friends. When I got written out of *Star Trek*, De and Leonard were so supportive to me. I remember the way he used to say "Grace"—he had a special way of saying it that just got me. I really miss him. When I see him on the screen now, I just can't believe he's gone.

De was a role model for so many. He was a good person and a very faithful and loving husband. I think he will always best be remembered for the twinkle in his eye, the relationship between he and Spock, and of course for being 'a doctor, not an engineer.' I will always miss him. ♡



"Miri"







"That Which Survives"



"The Apple"

*Outside his regular castmates, of course, DeForest Kelley was also well known by several of the guest stars and producers through both the television and film eras of the original cast.*



Star Trek III: The Search for Spock

## Robin Curtis

[SAAVIK | ST:III&IV]

**I like to think** of the words elegant and classy to describe DeForest Kelley. He was a warm and kind person, and really the most classy and elegant of the *Star Trek* cast. He was always very sweet and kind to me, and I will always remember him fondly. Particularly, I remember the love affair he had with his wife Carolyn. They had a fairly tale marriage. I'm just so sorry for his loss and all those involved.

I always go back to my first encounter with De. I walked into Harve Bennett's home, who was the executive producer of *Star Trek III*. This was my first leading role

in a major film. And there in the entrance-way to the home stood DeForest Kelley, whom I had never met. He greeted me with the most warm embrace, and immediately introduced me to his wife. But before he did that, within the embrace, he said that he remembered how wonderful it was, and that he was very happy for me. He was talking about what it was like to get your break in the business. This was the lift-off party; all the cast and crew were present to meet each other. I noticed that while De told me this he had a tear in his eye. I was so moved by that. I felt that he was remembering that same moment when he got his break in the business. I will never forget his kindness. ☺

## Stephen Collins

[CAPTAIN DECKER | ST:TMP]

**I was kind of the** odd man out in the first movie. At that point in time there were only the original episodes, and this was the first film. The cast hadn't been together in nine years. It was a very unusual situation. Here I was the new guy. I always felt like I was their ball, bat and yard. I never felt unwelcome with De. De was a completely different person; he was so warm and friendly. He really took me aside and taught me the ropes. He explained all the things I needed to know about *Star Trek* that I didn't know. Our dressing rooms were right next to each other, so we hung out a lot. He was always available when I had a question or needed help. I felt like I was in a foreign country!



Star Trek: The Motion Picture

He taught me the language and the way of the people. DeForest was absolutely, in every way, easygoing and smart—a lot more than most actors. De knew who he was and what he could or couldn't do.

I'm only sorry that I never saw or worked with him again. The last time we saw each other was at the premiere in Washington D.C. He had a kind of distance ... a perspective on what he was doing that very few actors ever have. He brought that same perspective to 'Bones'. I really learned not to take so many things personally, and just do my job. He said that throughout my life, because I was in the first *Star Trek* movie, the fans would never forget my participation. He was right. He was a great guy, and I'm glad I got to know and work with him just a little. ☺

CONTINUED ON PAGE 78



*In Fear in the Night (1947), De plays Vince Grayson, a man who dreams he committed a murder, and then suspects that it may be real.*



# the FAN AND • THE — FILM- MAKER

**A**s a young publicist at Paramount Pictures in the glamorous days of 1940 Hollywood, producer-to-be A.C. LYLES counted DeForest Kelley as a new friend, not dreaming how close the two would become for most of the producer's amazing 71 years (and counting) with the company. Lyles, who maintains an office as the studio's ambassador of good will in the same Hart Building where *Star Trek*'s writers have been quartered for a decade, also checked on his friend often through the final weeks of his life. A few days after leading the on-lot memorial service for his friend and colleague, "A.C." took time to share some memories of the man he knew long before the world had ever heard of Leonard H. "Bones" McCoy, M.D.

We also spoke separately with SUE KEENAN, who might be your next-door neighbor. She has a life, thank you very much—of which her early years were spent as a fan of Westerns in their heyday, then later a little three-year sci-fi series that would not die called *Star Trek*. From 1984-1994 she headed up the DeForest Kelley Fan Communique, what she called the "the most official unofficial club ever," and also kept a cordial yet respectful relationship with its honoree and his wife, who prized their privacy and simple life in a way most atypical of Hollywood. Sue also shared several of the rarer movie stills gracing these pages.

Between the two, we'll just let them reminisce in their own words: "A.C." picks up the story a year or so before he'd actually met him on the lot for a screen test. ▶

BY LARRY NEMECEK

**A**CL: De came to California when he was about 17 years old just to spend two weeks with an uncle in Long Beach.

He was born right outside of Atlanta in a little town called Conyers and he never really thought about being an actor. ...His father was a Baptist minister, a very stern, stern man and very severe with DeForest. So when his uncle suggested he come out to Long Beach for a visit De hopped on the opportunity and came out. He didn't know his uncle was ... a professional gambler, and he suggested that he and De open up a gambling joint in Long Beach!"

*(The gambling joint soon folded after De had moved out permanently and left him little more than a 'beach bum' until a theatre director asked him to come be a 'stage body' in a local play—and he decided to try it, soon doing more and more.)*

ACL: "As a matter of fact, doing plays in Long Beach is how he met Carolyn. Carolyn was in a play, and in one of the plays Carolyn had to give De a five-dollar bill. Well, (they) didn't have a lot of money so they used the same \$5 bill every night and when the play closed De had the five dollars and he stuck it in a pocket and forgot to give it to her. But that \$5 really paid off a lot—a week later he realized he had her \$5 and he called her and said 'I want to return your money.' And that's how they really got together later, after the play."

"Paramount was looking for an unknown to appear in a picture. ... And they thought it would be exciting to put a newcomer in it and see what could happen, although we had at that time probably 125 actors and actresses under contract. De auditioned and auditioned and auditioned well over a dozen times and he told me that he knew he had the part in this picture, a lead. He came back in what was going to be a final meeting ... Bill Meiklejohn was head of talent and casting. He looked down on Bill's desk while Bill was on the telephone, and there were two names: DeForest Kelley was number one and there was a name under his. De also noticed there was a line drawn across his name. ... And he realized that he was not getting the part. The fellow in second position was Alan Ladd, and the picture was *This Gun for Hire* (1942)—and of course it made Alan Ladd a big, big, big, big star.



• Fear in the Night (1947).



De plays downed Navy pilot Lt. Glendon in MGM's World War II adventure *Malaya* (1949), also starring Jimmy Stewart, Spencer Tracy, Sydney Greenstreet, and Lionel Barrymore. Sadly, De's scene ended up on the cutting room floor.



Variety Girl, 1947: De plays a character named Bob Kirby in a film about two young women who come to Hollywood and exchange identities. Misunderstandings ensue and sloopstick confusion reigns in this movie studio musical comedy, shot in and around the Paramount lot and featuring Spike Jones and His City Slickers along with audience-grabbing cameos by Bob Hope, Bing Crosby, Gory Cooper, and a raft of Paramount stars.

(Then came World War II.)

SK: "He was in the Army Air Corps, based down in Texas—before they got married. And so Carolyn used to drive down there and spend some time with him and then she'd drive back, and then he got posted to the base up here in Culver City (dubbed 'Fort Roach,' after famed producer/director Hal Roach). All the big stars did the Air Corps training films, so he got stuck doing the Navy training films. That's why most bios have him in the Navy during the war."

"He and Carolyn got married in September 1945, but they had met in '42. They had 25-cent Indian rings, [and used] a guy that would marry servicemen for free."

(Talent scout Milton Lewis saw De in that training film and, as he had in 1940, argued to sign De at Paramount. This time he won his case and De was put under contract.)

ACL: "I was assigned to do the publicity on *Fear in the Night* (1947) which was to star DeForest Kelley with another Kelley, a guy by the name of Paul Kelley, who was very well known. It really was a sleeper. The reviews were very good, particularly for De, who played a person who thought he killed someone and realizing at the end he'd been hypnotized."

SK: "After that (and a star-studded novelty film *Variety Girl* (1947), where he played a talent agent) the well sorta dried up, so he went to New York—spent about three years there, did live TV—the *Playhouse 90* kind of thing—and some plays. Actually, Carolyn was the one who made the money—she was a crackerjack secretary and worked in the executive offices at MGM of New York."

ACL: "You know, De did a lot of shows other than *Star Trek*. He did *Gunfight at the OK Corral* (1957), which was made here at Paramount with Kirk Douglas and Burt Lancaster, a Hal Wallis picture, and he was marvelous in that."

SK: He was in New York for about three years and it was rough going, so he decided to come back. He started in *You Are*

*There* on TV (1953-57); a friend of his was producing it and got him into it; "The Gunfight at the OK Corral" he did for them. Then when they were making the movie, they had seen him in that and wanted him again as Ike Clanton—except De was tied up with something else. 'Maybe you can come on board later in another role,' they said, which he did: Morgan Earp.

Morgan Earp.

He'd done it [*OK Corral*] on television, movies, and then even *Star Trek* ("Spectre of the Gun")—he always said that now he wanted to do it as a musical!"

ACL: "He went over to Fox and did a picture called *Warlock* (1959), with Henry Fonda and Richard Widmark and Tony Quinn, and he was wonderful in that. He did a wonderful picture with Bette Davis, *Where Love*



ABOVE: De makes his surprise appearance at friend and producer A. C. Lyles' both birthday party at Paramount in 1998.

PHOTO COURTESY A.C. LYLES

*Has Gone* (1964).

SK: "Carolyn really liked that movie: it was a good part, it got him away from the nasty villain. He didn't have to come home at night and take a shower outside (as with the 'horse operas'). He enjoyed it; he had a lot of respect for Bette Davis and Susan Hayward."

ACL: "The eight pictures he made with me—they were all Westerns here on the Paramount lot. I always cast De as a heavy—I mean, a real, mean, nasty, no-good heavy! And he did it so well, when De was in one of these mean parts, at the end when the good man would beat him the audience always broke into applause. Because they were so happy to see De having the hell beat out of him. And that of course was an accolade for his ability to play these parts!"

**S**

K: "When *Star Trek* first came on the only one I really knew was DeForest Kelley. I'm not young, I was out of college (by then)! So I spent my formative years in front of horse operas. And I knew all about him—he was one of those people, the more you saw the face the more you got to like their performance. And you go,







#### THE WESTERNS

TOP LEFT • On the right, De plays Morgan Earp in *Gunfight at the O.K. Corral* (1957).

ABOVE • De as Wexley in *The Law and Jake Wade* (1958).

BELOW • De as Curley Burne in *Warlock* (1959).



okay, who is this guy? ... And then when you hear stories in fandom about what the people are like, the more I heard the better I liked him."

(Sue's years with the club were admittedly slower ones in Kelley's later career, but the newsletter *The DeForest Dispatch* still went out quarterly with news about its namesake and family).

SK: "They couldn't figure out how I could write a whole newsletter about a turtle—because the only one that was doing anything was Myrtle, their desert tortoise. Occasionally De would do a convention, but he wasn't performing and so it was kind of hard to come up with information. So it'd be like, 'Myrtle came out of hibernation last week.' He always said he and Carolyn always liked to have something around the house older than they were!"

"He always said how lazy he is. ... if he had the work, he worked very hard. But he really did enjoy being 'lazy!'"

ACL: "You know, he could have made many, many more pictures than he really did—he was always offered pictures, but that lazy attitude! He always found a reason not to do it. For instance, he loved his rose garden and he'd say 'You know, they offered me a part but it's the season my roses are coming up and I've got a lot of work to do tending to them.' Or Myrtle would be underground and he'd say 'You know, it's about time for Myrtle to come out and I want to be here when that happens. I don't want to leave on location.' So he'd use all kinds of excuses not to work. He loved acting, but he just loved being home—he loved being there with Carolyn."

(The Kelleys were great animal lovers, as seen by his support—and his club's adop-



ABOVE • De and Susan Hayward in *Where Love Has Gone*, 1964, also starring Bette Davis. BOTTOM LEFT • De, Sue Keenan, and Carolyn share a laugh.

tion as its charity—of the North Shore Animal League (see p. 77).

SK: "During the original series they had Cheers, which was a 'schnoodle'—half schnauzer, half poodle, the cutest dog! But he, as De put it, committed suicide on the sprinkler head: Cheers was chasing a ball or something and he ran across the yard and he hit one of those rain birds (sprinkler arms) and it caught him on the throat. De was really upset. He told Bill, Bill laughed—and he didn't talk to him for two months."

"After some Dobermans, they got Fancy. Fancy was — well, we were having dinner at Love of Trek, I was sitting next to Carolyn and De was on the other side and I said, 'You have a new dog?' and she says, 'Yes, a Lhasa apso.' De said, (in a low mutter) 'Don't need any fancy dog—should have gone back to the pound and got one like Cheers—don't need that fancy dog.' I said, 'What's the dog's name?' and Carolyn said, 'Guess.' 'Fancy!'"

ACL: "He and Carolyn stayed home every night and watched TV; if they went to the movies, they went early to the matinees. The hardest thing in the world was to get DeForest and Carolyn out some place; when you did, they'd like to go

to In-N-Out Burger or Delores's or something like that. I had Ronald Reagan and George Bush invite them back to the White House for steak dinner—they didn't go!"

SK: "They never did the Hollywood thing. Occasionally Paramount would say come on, you've got to do some of this, and so they might go to a party. But ... De looked upon it as his job: that was his work, and when he finished his work he went home. ... He really didn't think he deserved all the fuss. Every time somebody would open the door for him to get into the limousine he would say, 'This reminds me—I've got to go home and take out the garbage.'"

SK: "He cared about people and he cared about the environment, animals; there was no pretense about it ... he never played games with people. You always knew exactly what he was thinking—unless he was really, really mad and then usually you didn't. I only saw him mad once (at a convention, about accommodations) and the only way you could tell was he became actually quite quiet. Once he knew you, he was playful, he was mischievous—he was not to be trusted!"





ABOVE (LEFT) ▶ 1991: DeForest Kelley is joined by fellow customers at the unveiling of his star on the Hollywood Walk of Fame. LEFT ▶ De scrawls his signature in the original cast's sidewalk section outside the famed Chinese Theatre in Hollywood. BOTTOM LEFT ▶ Carolyn poses with De after his star ceremony. ABOVE ▶ Sue Keenan's favorite photo with De, with Myrtle the turtle.



ACLs." ... Paramount had a party for me (in 1998)—writers, producers, executives, actors, about 400 or 500 people. It was my 80th birthday, my 70th year with Paramount (*having been a theater usher as a young boy*), and De was undergoing a very serious operation and I didn't think he'd even leave the house. By golly, I looked up and he walked in the door! I was so surprised to see him there, although he looked pale and gaunt. That was the last time he was at Paramount."

**S**K: "He never kept stuff. A convention in New York wrote him and asked if he could donate a script from the original series to their charity auction. He sent them a script. It sold well, so the guy wrote a thank-you note and asked if he had any more he wanted to donate. De just packed them *all* up and sent them to him! That's the kind of guy he was."

ACL: "I just talked to Carolyn two hours ago and her spirits are high. They got married in 1945 and I don't remember them anytime being separated: she usually went on location with De, and I was around them an awful lot during that time. That was really a very wonderful love affair. Carolyn is doing very well, much stronger than I thought she would be, and I think she was prepared because she

knew that De was dying the last couple of months.

"I talked to him almost every night, and he'd call me or I'd call him. One night after about four months in there he called me and said, 'A.C., I just feel awful; I'm weak and I just don't think I can make it. And I just wanted to call and say I love you as much as if you were my brother.' And he said, 'You'd better tell Scotty to get ready to beam me up.' That was the last words he said to me, because he died the next morning at noon.

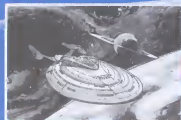
"I don't think DeForest Kelley ever thought about being a marquee name—I never heard him say 'I wish I'd done this or that.' I don't think it bothered him; I think he established what he did when he was 17 and did that play out there and then said, hey, maybe this is what I want to do. And he went far beyond what he set out to do when he went on that stage that night."

SK: "(Once) When we were at the house, De and I were out in the backyard playing with Myrtle, and Kris had snapped a photo of the two of us and she says, 'Oh look, Sue *doesn't* actually mind having her photo taken—with DeForest Kelley.' Under my breath I said something like 'I hate to have my photo taken' and De under his breath said 'So do I.' We just cracked up, and of course at that moment Kris took another picture. That's the one I had blown up."

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new in  
ISSUE  
124

P. 3



## KIRK AS A ROMULAN STATUE



The *Star Trek* Communicator brings you another fantastic exclusive from Playmates. This 12" statue of Captain Kirk as a Romulan from *Star Trek's* "The Enterprise Incident" is elegantly detailed in every way. From the careful sculpting of Kirk's face, devilish eyebrows, and pointed ears, to the authentic fabric clothing created to exactly replicate the Romulan uniform he wore to fool his enemies; this is an exceptional collector's piece available only through *Quark's Bazaar*.

TTY0080  
\$69.00

P. 15



FANTASY



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## COSTUMES

**B**eam up this Halloween, or any time with these quality *Star Trek* uniforms. Deluxe uniforms are made of clothing quality polyester and come with rank pips and communicator (where applicable). XXL and XXXL sizes are available only in command colors

(DS9/TNG – Red, TOS – Gold). Women's jumpsuits are full length, designed for the average height (5'5"–5'9"), and are available in small, medium, and large only. TOS costumes are not available in deluxe. Please specify color and size when ordering.

**BACK BY REQUEST!**



### PICARD COMMAND JACKET

Make it so number one! Impress the local populace on your next planetary visit with this stunning leather and suede away team jacket favored by Captain Picard in ST:TNG. Jacket is burgundy and lined in black satin. Cuffs, waist, and black top-piece are quilted. Jacket is available in medium through 2X sizes.

TCL 1001 MD  
TCL 1001 LG  
TCL 1001 XL  
TCL 1001 X2  
\$425.00 EACH



### CLASSIC UNIFORM SHIRTS

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TCT0000 SMR  
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### KLINGON COSTUMES

Qapla' to you when you wear this Klingon costume. Outfit includes polyester shirt, pants (skirt- women's), boot overlays (men's), neckpiece (women's), and belt. Klingon headpiece and make up sold separately. Sold in "standard" (large) size only.

TCT 0006 MEN'S  
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DS9



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TCT 0003 LGR  
TCT 0003 XLR  
TCT 0003 X2R  
TCT 0003 X3R

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MAJOR  
KIRA!

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MAJOR KIRA  
COSTUME  
ACCESSORY KIT

Complete your Bajoran look with this major accessory set, including ridged nosepiece (requires spirit gum for attachment) and Kira Nerys style earring. You won't wrinkle up your nose at this affordable costume kit!

TCT 0009 \$8.00

## MAJOR KIRA COSTUME

Have a Bajor attitude! Female officer costume comes with rank pips, Bajoran communicator, and costume belt. Jumpsuit is full length, sized to fit an average height (5'5" - 5'9") and is available in small through large only. Ridged nosepiece and earring sold separately.

TCT0014 SM  
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## WOMAN'S JUMPSUITS



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TCT 00012 SMU  
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TCT 00013 MD  
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VOYAGER

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TCT0015 MD  
TCT0015 LG

GOLD: TCT0016 SM  
TCT0016 MD  
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# COSTUME ACCESSORIES

## DELUXE BORG MAKEUP KIT

Complete your Borg look with this designer Michael Westmore signature series make up. Kit includes reusable Borg headpiece with attached hologram eyepiece, Borg-white makeup, a vial of spirit gum, 2 makeup sponges, 2 makeup applicators and the "Secrets of Successful Makeup" booklet. Other kits pale in comparison!

TCT 0008 \$60.00



## DELUXE KLINGON MAKEUP KIT

Have makeup with honor this Halloween, or any time, with the deluxe Michael Westmore signature series Klingon makeup kit. Includes, Klingon headpiece with hair, moustache and beard, a vial of spirit gum, 3 pieces of double face tape, 2 oz of Klingon-brown makeup, 2 makeup sponges, 2 makeup applicators and the "Secrets of Successful Makeup" booklet. The makings of a true warrior!

TCT 0010 \$60.00



## DELUXE FERengi MAKEUP KIT

Michael Westmore signature series Ferengi makeup kit is more fun than a pocket full of gold pressed latinum. Well, almost. Kit includes Ferengi headpiece and teeth a vial of spirit gum, 3 pieces of double face tape, 2 oz of Ferengi-brown makeup, 2 makeup sponges, 2 makeup applicators and the "Secrets of Successful Makeup" booklet. Even the Grand Nagus would be impressed by this bargain!

TCT 0011 \$40.00



## COMMUNICATOR PINS

TAC1013	TAC1014
DS9/VOYAGER	DS9/VOYAGER
COMMUNICATOR 1/2	COMMUNICATOR
SIZE \$6.00	POLISHED (SHOWN)
	\$10.00

TAC1047 TNG COMMUNICATOR  
PIN \$10.00  
(NOT SHOWN)



## ST:TNG TYPE II PHASER

Featuring realistic lights and sounds from the newest movie. Each package has a serialized number for collectibility! 2 AA batteries are included! Quantities are very limited.

TTY5000 \$19.95



## ST:TOS WORKING COMMUNICATOR

This detailed replica features real lights and sound, plus a calculator, miniature recorder and a digital clock. Captain Kirk wishes he'd had one of these!

TLC9008 \$25.00

## TALKING COMMUNICATORS!



TNG TAC1036



VOYAGER TAC1037



KLINGON TAC1038



BAJORAN TAC1039

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\$12.00 EACH





## VOYAGER/DS9 LOGO LAPTOP CASE

Canvas/nylon computer bag features the Voyager/DS9 communicator logo embroidered in silver and gold on the front. There are roomy pockets on the outside, a padded interior with just the right space for your laptop, and even a special place for one of those nice Star Trek pens. A logical carrying case in this computer age.

TCL9012 \$30.00

DS9ERS BASEBALL CAP  
COMING SOON!DS9  
RED/GOLD  
LOGO CAP

Cap is black with the DS9 logo embroidered in gold and red on the front.

Adjustable band fits varying head sizes.

TCL0006 \$14.00



## STAR TREK: TNG DUFFEL BAG

Off for a work out at the local holodeck? This TNG duffel bag is the perfect carry all for any occasion. Made of blue nylon with heavy duty black straps that feature an embedded communicator logo over their length, this is a stunningly handsome bag!

TCL9016 \$24.00



FRONT

## STAR TREK A-E SHIRT

100% cotton with images on front and back

TCL4043 LG/XL \$16.00



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Polyester ties have printed designs. Silk tie has double imprinting. Left to right:

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TCL9001 UFP Logo Tie (Silk) \$24.00

TCL9018 Four Captains Tie \$14.00

WOMEN OF  
TREK SHIRT

100% cotton with photo quality images

TCL 4062 LG/XL

\$16.00





## DELUXE ITEMS



### REUNION DIORAMA

Relive the Klingon Right of Vengeance with this cold-cast resin diorama. Hand painted, three-dimensional sculpture features Worf and Duras in a battle to the death after the murder of K'Ehleyr during *ST:TNG*'s "Reunion". Sculpture base is printed with the episodes Starfleet date log, stardate, and TV air date.

TLC7019 \$40.00

### KIRK MASTERPIECE EDITION

Displaying and detailing the history of Starfleet's most prominent Captains, this book set comes with a 12" Kirk figure that is fully articulated and wears a realistic, cloth, command uniform. Book features biographies on Captains Pike, Kirk, Picard, Sisko and Janeway. Edition limited to 10,000 sets.

TTY0002 \$70.00



### TRANSPORTER KIRK STATUE

A classic look for a classic Captain. James Kirk stands at the ready, waiting to face the unknown once again.

This statue is 12" high, crafted from cold-cast resin, and hand painted in careful detail. You can almost hear him saying, "Energize!"

TLC7018 \$75.00



### KIRK/SPOCK GOLD CARDS

Command the attention of your peers with these 24k gold collector cards from the original series. Cards are etched in gold, protected between two acrylic plates and come in a soft-lined gold tin adorned with the *Star Trek* logo.

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TLC7008 USS Enterprise NCC-1701  
(4 1/2" X 4 1/2" X 10 1/2") \$125.00

TLC7005 USS Enterprise NCC-1701-D  
(4 1/2" X 6 1/2" X 10 1/2") \$125.00

TLC7009 Klingon Bird-of-Prey (5 1/2" X 9" X 7 1/2") \$125.00

TLC7006 Deep Space Nine (7" X 8" X 8") \$150.00

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TTY0085 7 OF 9  
 TTY0086 CHEKOV  
 TTY0087 MCCOY  
 TTY0088 MUGATO  
 \$38.00 EACH



## 12" FIGURES

These 12" figures are a great addition to any *Star Trek* collection. Each of these figures are fully articulated and dynamically sculpted, authentically costumed and comes with their own accessories. There are only a limited number available, so don't miss your chance!

TTY0077 SPOCK  
 TTY0084 AMBASSADOR SHRAS  
 TTY0078 CAPTAIN JANEWAY  
 TTY0079 INSURRECTION GEORDI  
 LAFORGE  
 \$38.00 EACH

STAR TREK: INSURRECTION  
12" FIGURES

All accessories are included in the sealed package, and of course each package is serial-numbered for collectibility. Each fully articulated body comes complete with an action figure display base.

TTY0063 DATA  
 TTY0064 PICARD  
 TTY0065 WORF  
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This killer Klingon poster has over 40 technical call outs and complete ship specifications. Poster is printed on acid free, quality cover stock in six brilliant colors.

TPLO011 UNSIGNED: \$20.00  
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Explore the unknown — parts of the *USS Voyager* that is! This 24" x 36" poster gives detailed descriptions, technical information, and ship specifications and visual guides to everyone's favorite 'lost in space' vehicle. Printed on high quality paper, this poster is a handsome addition to your art collection!

TPLO017SIG SIGNED \$40.00  
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**ST: TNG AUTOGRAPHED PHOTO**

Gather together for a feast of friends with this *ST:TNG* autographed photo. The picture is matted on black, in a black acrylic frame and signed by every member of the main *ST:TNG* cast. Truly a collector's item you shouldn't miss!

TLC5001 \$800.00 + \$8.00 SHIPPING / NO EXPRESS SHIPPING

**THIRTIETH ANNIVERSARY LITHOGRAPH**

It was the best of times. Celebrate 30 years of *Star Trek* with this commemorative print from James Cukr. Created in rich colors, this art piece features four combined prints, each featuring three main characters from the four *Star Trek* series to date. Each poster includes a hand-signed-and-numbered certificate of authenticity. Edition is limited to 1701 prints.

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Clock features include: full-function alarm, hourly chime, day & date, 12 & 24 hour display modes, two year calendar card, two sided display window and a limited lifetime warranty. Great for office or home!

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### "...AND ON TILL MORNING" STAR TREK WALL CLOCK

Each beveled glass wall clock has a built-in easel in back, allowing the clock to be displayed on a table, shelf or desk top. The fully electronic, American made, quartz crystal movement is warranted by the manufacturer for life. 9" X 11". A classy addition to any wall.

THS0005 \$40.00

### U.S.S. ENTERPRISE NCC-1701-E WALL CLOCK

Now you can own a ship-shape clock right from Star Trek: *Insurrection*. With glowing lights, the unique clock face utilizes the saucer section of the ship! Make time fly by! Approximately 16" long. Batteries not included.

THS0006 \$28.00



### LADIES STARFLEET COMMAND LOGO WATCH

An exquisite link bracelet of polished silver-tone metal holds this stately, and forever vogue timepiece. A glass crystal face protects the engraved insignia dial. Sure to win compliments and admiration wherever it is worn.

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The *Enterprise* glitters in gold against a gold-tone watch face imprinted with the *Star Trek* logo. Wrist band is black leather. Watch comes in a *Star Trek* tin case.

TAC0012 \$25.00



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All new *Star Trek* action floaty pens!

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TPB4009 VOYAGER FLOATY PEN  
TPB4010 KIRK FLOATY PEN  
TPB4014 ENTERPRISE-D FLOATY PEN  
\$8.00 EACH

### STAR TREK: INSURRECTION PEN

Stout little pen with a glowing green tip. A fun and inexpensive gift. Replaceable battery and bulb.

TPB4002 \$10.00



### STAR TREK LIGHTED PEN

Clear pen barrel lights up in your choice of three colors. Requires 2 batteries—

included.  
TPB4001R  
TPB4001G

RED  
GREEN  
\$12.00 EACH



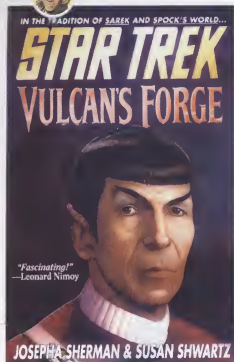
### STAR TREK FLOATING PEN

This unique pen features the *Enterprise-E* floating through space! Turn the pen upside down and watch the *Enterprise* go boldly back and forth. A unique item! The *Star Trek Communicator* logo appears on the opposite side. Order yours now!

TPB4000 \$8.00



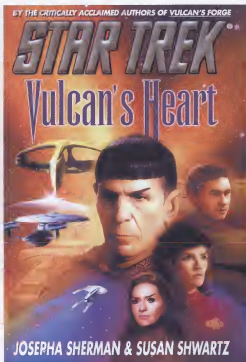




### VULCAN'S FORGE

Still mourning the death of Captain Kirk, Mr. Spock teams up with a childhood friend, David Rabin on assignment from Starfleet. While reflecting on their youthful adventures—the ones that sent him on his career path—the pair must face an enemy from the past and overcome deadly Romulan treachery. Spock now faces one of his greatest challenges and must make some of the most difficult choices of his long life.

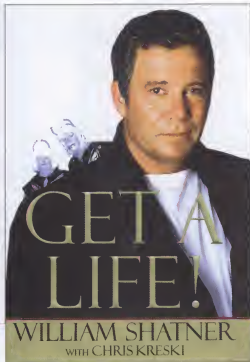
TPB2015 \$23.00



### VULCAN'S HEART

In the much-anticipated sequel to *Vulcan's Forge*, Ambassador Spock and his band mate Commander Saavik must postpone Pon Farr in order to protect the peace of the galaxy. With a teetering Romulan Society, a sneak attack on the Klingon's and Jean Luc Picard hit on their tail it's going to be quite a challenging time!

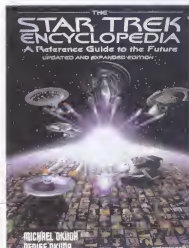
TPB2014 \$23.00



### GET A LIFE!

Do *Star Trek* Fans really need to "get a life"? William Shatner ventures beyond the footlights to explore the world of *Star Trek* fandom. From NASA trying to recreate the warp drive to linguists who teach Klingonese, this is a fascinating tribute to the most active fan movement in entertainment history.

TPB3013 \$18.00



### THE STAR TREK ENCYCLOPEDIA: UPDATED & EXPANDED EDITION

Written by Mike & Denise Okuda, this updated and expanded hardcover version is a must for any *Star Trek* fan.

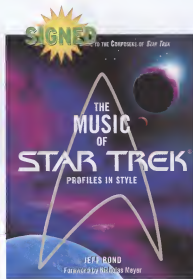
TPB3002 \$50.00



### STAR TREK COOKBOOK

Discover a smorgasbord of interstellar haute cuisine! Revealed here for the first time, the secret preparation techniques behind Neelix's exotic dishes and the drinks served in Quark's bar. A comprehensive, indispensable guide to the food that fuels the Federation!

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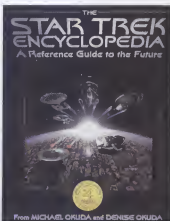
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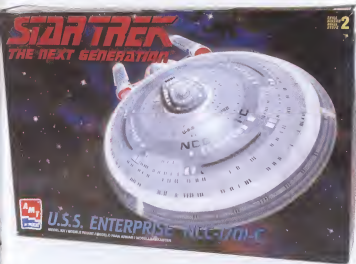
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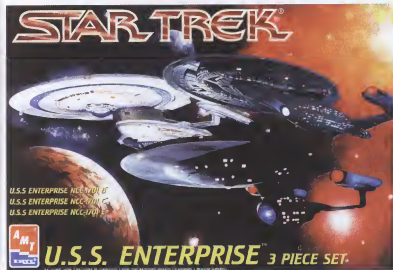
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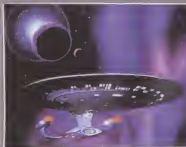
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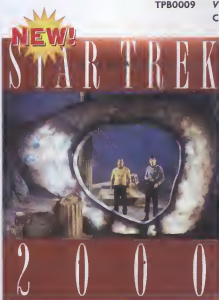
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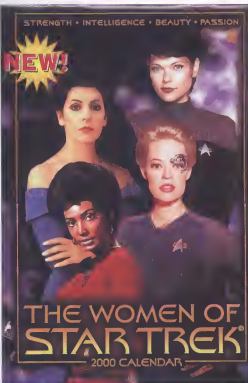
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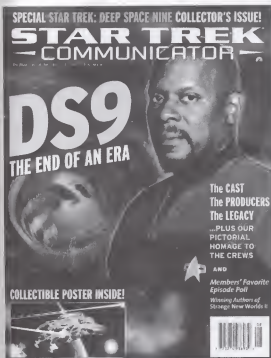
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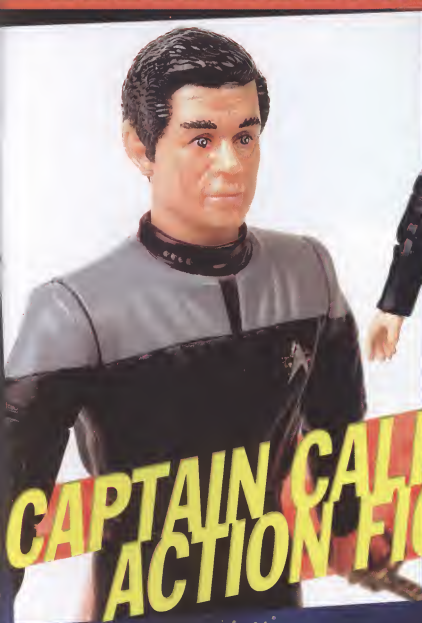
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# i REMEMBER

**I**t was a strange thing to my family that even as a very young child, I was drawn to *Star Trek*. Strange because I did not come from a family with tastes leaning toward science fiction or fantasy—this came from within, a yearning to believe that things will continue to get better, people will learn not to hate, and that there are always new worlds out there to explore and understand.

My favorite character on the show (for when I was young, there was only one show called *Star Trek*) was not the dashing captain or his intellectual first officer. I loved Doctor McCoy. He was the heart and the passion of the show and he was the one who got to make mistakes, the one who could always be counted on to put his foot in his mouth and say the wrong thing at the wrong time. While Kirk and Spock were heroes and pretty close to perfect, McCoy was allowed to be human and real and imperfect. As a loud-mouthed kid who always followed her heart and spoke from it without thinking, I related well to McCoy.

By the time I was nine years old, I'd been watching reruns of the show for some time and was excited when *Star Trek: The Motion Picture* was released—finally a new adventure! A few weeks after the movie came out, I was in the local supermarket with my mother, waiting as she paid for groceries, when across the crowded room ... I saw DeForest Kelley. Now, I was born and bred in L.A. where you couldn't go anywhere without seeing a celebrity and I was already somewhat blasé about meeting actors. But this was Doctor McCoy—the one who spoke from his heart like I did, made mistakes like I did, and cared so deeply about everything like I did.

I tugged at my mother's sweater. "Momma, momma; that's DeForest Kelley! That's Dr. McCoy from *Star Trek*!" I said. And in her infinite wisdom, my mother said, "So go say 'hi'." I was flabbergasted. "But Moooooom, that's DeForest Kelley! I can't just go say 'hi'!" And she pointed out that if I didn't go say hi, he was about to leave.

That made my decision for me. I ran over to him as he was approaching the exit. "Mr. Kelley," I said, summoning up all of my nine-year-old courage. He looked down at me with those utterly beautiful blue eyes of his and smiled and said, "Yes?" And I proceeded to babble at him for a minute and a half. "I love you and I love *Star Trek* and I love Dr. McCoy and I just saw the movie and I loved the movie and especially you and..." and he let me go on till I ran out of steam. He never stopped smiling and I thought I would drown in his blue eyes when he said, "That is so nice to hear coming from such a pretty little girl!" I melted. I was a puddle on the floor as I waved good-bye to him and my mother joined me. He said I was pretty. Dr. McCoy/DeForest Kelley said I was pretty! Now, I was your average plain-jane kid with no pretense at prettiness and that one remark did wonders for my self-esteem. Mostly I was amazed that the man was as gentle-hearted and generous of spirit as his character and I knew I wanted to pay him back somehow for his kindness. I wanted to give something back and to be a part of the show and the industry that had hired this wonderful man and created the wonderful character that he gave life to.

So I did it. After I graduated college, I took entry-level jobs in the entertainment industry until I finally got a job as an assistant to the writers on *Star Trek: Deep Space Nine*. After three seasons there I sold the idea for my first book, *Quotable Star Trek*, which was published a few months ago and was dedicated ... to DeForest Kelley.

To show the workings of the universe in all its mystery and means—a few weeks before my book came out, I was visiting my mother. As a favor to her I ran over to the local market, one directly across the street from the original market where I met Mr. Kelley. I paid for some groceries and as I was walking out, I saw across the room... DeForest Kelley.

I thought my heart would leap out of my chest. I whispered a quiet thank-you to the universe for this chance to talk to him, tell him what I'd accomplished because of his

influence. I waited until he paid for his groceries, thinking of all that had happened in the 20 years since our previous encounter. Then, summoning up all my courage, I approached him and said, "Mr. Kelley?" And he smiled at me, with those same beautiful blue eyes. As I reached out to shake his hand and introduce myself, I noticed how frail he'd become since the last time I'd seen him, thin enough to be blown over by a slight gust of wind, it seemed. And then I babbled again. I told him (vaguely coherently) that he'd been kind to me when I'd met him as a child and how he had influenced me to work in the entertainment industry and I'd become an assistant on *Deep Space Nine* and that my first book was about to be published about *Star Trek* and that I'd dedicated it to him. He was happy for me and told me that I was becoming part of a wonderful industry and that I was young and should enjoy being part of something so exciting. All I could do was look into his blue eyes, which were no longer so far above me, but looking level at me, smiling, face to face. I asked if he would walk just a few steps outside to my car where I had a mockup of the cover of my book that I wanted to show him. And he did. I showed him the cover and he thought it was beautiful. I told him I'd asked my editor to send him a copy when it came out, that his picture was at the front of my chapter called "Personal Favorites." He said he looked forward to receiving it and reading it. He wished me luck and we said good-bye.

On Friday, June 11th, I was watching *Star Trek V: The Final Frontier* as research for my next project (*The Star Trek Trivia Book*) when I got a phone call from my mother saying that the news had just reported Mr. Kelley had passed away. While I mourned his passing, I was grateful I'd had not just one, but two special memories of meeting Mr. Kelley.

I will miss you, Mr. Kelley. But as Dr. McCoy said in *Star Trek II: The Wrath of Khan*—"He's really not dead. As long as we remember him."

I remember...



by Kevin Dilmore

# STAR TREK BECOMES A STAMP FOR THE CENTURY



Americans are in the midst of a task that any single historian or pop culture fan would find daunting: Take all the country's significant people, places, events and trends during the 20th Century and boil them down—all of them—to a mere 150 images.

That handful of images would represent to many the essence of cultural influence and historic milestones marked during the past 100 years. Earning a spot on that short list would be an achievement shared by political leaders, sports superstars and scientific geniuses; by events of sweeping import and by icons of high social regard shared by generations of citizens.

Next month, the U.S.S. *Enterprise* becomes one of those 150 images.

A 33-cent postage stamp bearing the 23rd Century starship is being unveiled in September by the U.S. Postal Service as one of 15 notable subjects representing the 1960s as part of its "Celebrate the Century" commemorative stamp program. The stamp and its series, postal service officials say, is one of the first ever approved by a vote of the general public rather than one selected by committee.

"It's the only time in the 200-year history of the postal service that the American people have actually selected the subject matter for a stamp," says Azeezly Jaffer, executive director of stamp services for the USPS and the man behind the idea for "Celebrate the Century."

"The stamp program began about 200 years ago, and if you look at our stamps during those 200 years, what you will find is a portrait of history. Stamps reference people, places, events and cultural phenomena. And there is a story behind each stamp."

Capturing the story of *Star Trek* for the stamp is an image of the U.S.S. *Enterprise* as envisioned by artist Keith Birdsong, who has previously designed stamps as well as original art for Pocket Books' line of *Star Trek* novels. The starship is shown in fore view making a graceful orbit of Earth, a swirling of clouds below and a gleaming delta-shaped Starfleet emblem in place of the sun.

Star Trek fans and stamp collectors alike will get their first official viewing of

the stamp at a Sept. 8 unveiling ceremony planned not at an intergalactic post office but at Star Trek: The Experience, the \$70 million chief attraction of the Las Vegas Hilton. There, the artwork of Birdsong will be displayed in a format much greater than his original design, which was a mere six inches tall—the better to retain its color and detail when reduced to the dimensions of a stamp.

Each element in the stamp image was chosen by Birdsong after his careful con-

## **"WE RECOGNIZE THE HISTORICAL PLACE OF THE SHOW AND HOW IT HAS HELPED SHAPE TELEVISION INTO WHAT IT IS TODAY."**

—Azeezly Jaffer, Executive Director of Stamp Services for the USPS

sideration while staying within the bounds of Postal Service guidelines. For instance, he was unable to depict a particular character from the series, or even allude to a character—a simple hand in a split-fingered Vulcan salute with a hint of a blue-sleeved Starfleet uniform below was close enough to an identifiable mental image of actor Leonard Nimoy to be forbidden by officials, he says.

"I had to come up with something that says 'Star Trek' at a glance," says Birdsong from his Oklahoma home and studio. "The original *Enterprise* is the iconic image of the show, and the insignia-as-sun is something I had done before in a couple of paintings but was asked to take out for one reason or another. This time, I got away with it."

"To me," says Birdsong, "this says 'Star Trek.'"

The image is one long sought by a number of *Star Trek* fans, Jaffer says, but hardly alone in requests to postal officials for commemorative stamps; more than 50,000 suggestions pour in each year and a mere fraction are produced.

"Our first step in its consideration was the thousands if not hundreds of thousands of requests over the years to feature the characters of *Star Trek* on a stamp," he explains. "The subject matter was put

under consideration, but truthfully, we tend to do anniversaries of 50- or 100-year increments, or images of people dead for at least 10 years. *Star Trek* did not apply to our existing criteria."

Then came the idea of "Celebrate the Century," says Jaffer, devised with the intent to get American people involved in stamps. "We decided to give them a say in what is important to commemorate in stamps of the past century of American life," he says, "and we looked at *Star Trek* as a possibility as a television show under the theme of the 1960s."

Traditionally, ideas for stamps are suggested to the Postmaster General by members of the Citizens' Stamp Advisory Committee, who cull through each citizen recommendation and pass the most appropriate ideas on for the general's final decision. Under "Celebrate the Century," the committee recommended subjects for decades covering the years 1900-1949, with the remaining decades' subjects decided by public vote.

"The program has three guiding principles," Jaffer explains. "Patriotism, participation and education. Everything we do with the program has to touch on those principles. In all, 50 million votes have been cast so far. This is phenomenal."

Topics for the stamps were created spanning five categories: People and Events, Arts and Entertainment, Sports, Science and Technology, and Lifestyle; so far, the public has voted on topics for the '50s, '60s, and '70s, with balloting on the remaining two decades yet to come. The committee offered a total of 30 subjects on each decade's ballot and put them before the American public for a 30-day window of voting. The top two vote-getters in each category were selected for a stamp, with the next five vote-getters overall selected as well.

*Star Trek* was named among the subjects under "Arts and Entertainment" on the 1960s ballot in May 1998, and in that month earned more than 257,000 votes from more than 930,000 ballots cast. The topic was not among the top two vote-getters for the category—those spots were won by The Beatles and Woodstock,



respectively—but its total ranked *Star Trek* as 14th of the 15 selected topics, coming in between Woodstock and The Peace Corps. Earning the most votes, with more than 450,000, was the first Super Bowl, followed by the Peace Symbol, Man Walks on the Moon, Martin Luther King's "I Have a Dream" speech and the Green Bay Packers football team.

Regarding the chosen subjects, Jaffer says *Star Trek* is well suited to stand among them and among the 150 as a whole. "The 1960s was a conflicted decade," he says. "Look at what was selected—from The Beatles to *Star Trek*, from Man on the Moon to civil rights, from Barbie to the Vietnam War. It was an epochal decade in helping form and shape you and me, and the opinions we hold today."

"We recognize the historical place of the show and how it has helped shape television into what it is today," continues Jaffer. "*Star Trek* premiered when man still was struggling to go to the moon. It set the tone for space in television entertainment, it literally took viewers where no person had been on television before. If you look at all of the science fiction on television since, it all owes part of its roots to *Star Trek*."

And beyond its surface of science fiction and even its enduring fan appeal, Jaffer says, *Star Trek* has offered guidance within its storytelling for the country's youth, an aspect that greatly reflects one of the goals of the entire "Celebrate the Century" program.

"The project has been a part of lessons in 300,000 classrooms, including 9 million students ages 8-11. They learn about the subjects of the stamps and their cultural significance; they take the lessons home and share with parents, then vote in the contest," says Jaffer. "Of the ballots, one in five were cast by youngsters in that age group. To us, that's fantastic. If we can use stamps to impart the lessons of this century to

the leaders of the next one, then more power to us."

"*Star Trek* has provided role models for more than 30 years," he continues. "We're a government agency, and there will be a group of people who will say we're going commercial by putting *Star Trek* or Bugs Bunny on a stamp. But look at the impact this show has had on leading youngsters to careers in science, medicine, space and astronomy. How do you measure that impact?"

The impact of Birdsong's artwork for the commemorative stamp will not be limited to a thumbnail-sized rendition, according to officials. The image will be reproduced on a series of collectible items produced by a pair of companies selected especially for the job by the licensing arm of Paramount Pictures' parent company, Viacom Inc.

Pam Newton, vice president of marketing for Viacom Consumer Products, says she is very pleased by the offerings of Hallmark Cards and Creation Entertainment, two licensees for the stamp products. The art will be accompanied by a special logo tying in a synchronicity of sorts for the project, Newton says: The 33-cent stamp is being issued during the 33rd anniversary of *Star Trek's* premiere on NBC in 1966.

In October, Hallmark retailers will offer a brass and ceramic ornament featuring the stamp's artwork as one of a series of six ornaments aimed at collectors of 20th Century memorabilia.

Creation will offer T-shirts, mugs, key chains, pens, shot glasses and plaques with Birdsong's rendition of the Starship *Enterprise*, Newton says, as well as several high-end exclusive and signature collectibles. These items will be targeted for sale chiefly to readers of the *Communicator*, visitors to the *Star Trek* Continuum website ([www.startrek.com](http://www.startrek.com)), and select retail outlets. ☐

# STA

For Bill Kraft, the five-year mission of the crew of the U.S.S. *Enterprise* looks like a cake walk.

Take that time frame and triple it—and you'll come closer to the number of years that the St. Cloud, Minn., library worker has spent petitioning, lobbying, networking and otherwise promoting the idea of a postage stamp commemorating *Star Trek* to officials of the United States Postal Service.

This fall, when the postal service unveils its 33-cent stamp bearing the Starship *Enterprise*—one of 15 representing the 1960s in its "Celebrate the Century" program—Kraft hopes to be there to culminate more than 14 years of his effort toward that goal.

"Our original goal was to put the original U.S.S. *Enterprise* on a stamp," he says. "I knew coming in that it was going to be a marathon. Now, 13 or 14 years is a bit longer than I expected..."

Kraft first grabbed at the project before there was a *Star Trek: Voyager*...or a *Star Trek: Deep Space Nine*...or even a *Star Trek: The Next Generation* on the airwaves. It was July 1985, a year after the release of just the third film featuring the original cast of *Star Trek*, when Kraft—who wasn't even that big of a fan of the show—first heard talk of the project. He thought the goal was appropriate for the television series that managed to survive decades after its cancellation, but he and others with the same goal knew that getting *Star Trek* on a U.S. postage stamp would take some doing.

"A lot of them went their own way, but four or five of us stuck at it," he says of his tight circle of stamp backers from across the United States: Deb Cecchi of Palatine, Ill., Lori Kilpatrick of Fort Wayne, Ind., Todd Miller of New York, NY; Mark Schnoor of Aberdeen, S.D., and Spencer Smith of



Hallmark's stamp-based ornament.



# IMPS

## ONE FAN'S FINAL FRONTIER FOR STAR TREK

BY KEVIN DILMORE

Dalton, Ga. Despite more than a decade of working together on the drive, he says, they have never met in person.

The group's initial approach was to contact the Citizens Stamp Advisory Committee, a group of about a dozen individuals who meet regularly and make recommendations for stamps to the Postmaster General. "So we started a letter-writing campaign and a series of petitions in what we thought of as a two-prong approach," says Kraft. His group's actions caught the attention of a reporter for *USA Today*, who printed Kraft's home telephone number for anyone wishing to lend him their support for the stamp project.

"I couldn't believe it—the phone didn't stop ringing," he says and laughs. "That first day, I sat down for lunch and the phone rang. I talked for a bit, then hung up. I didn't even get a bite to my mouth before it rang again. I didn't eat that day." And the calls were steady for six weeks, Kraft says, with support ringing in from 42 states and three countries.

Then came telephone calls from radio stations and print journalists seeking interviews, he says, exposure that helped him spread even greater the word for the stamp. There's no accurate count of the petition's signatures, he says, but 20,000 names might be conservative. "We were putting them on display tables at conventions and asking people to photocopy sheets and pass them out to even more places."

Among recognizable names endorsing the plan were science fiction legends Arthur C. Clarke, Isaac Asimov, Roger Zelazny and Ray Bradbury, who personally sent Kraft a copy of his own letter to the postmaster general within two weeks of hearing about the drive. Also on the petitions were state governors, more than a dozen members of Congress, the presi-



PAUL WADESTADT, THE ST CLOUD (MINN.) TIMES

dents of the Massachusetts Institute of Technology and the California Institute of Technology, members of NASA and Clyde Tombaugh, the discoverer of the planet Pluto. Oh, and Majel Barrett Roddenberry.

Kraft's first contact from postal officials came between 12 to 18 months after he began the drive. "It was a form letter of rejection—not even a personal letter," he recalls. "Well, I took that as a challenge. I said that we were going to keep pressing because it's far too good an idea to dismiss. And every time we got a new letter of endorsement, it firmed our resolve."

The drive continued on for months and years at a steady pace, with no real hope for the stamp's appearance until April 1998, when Kraft got a phone call from a friend and fellow stamp backer that *Star Trek* was one of the finalist themes for the 1960s edition of "Celebrate the Century." Kraft says he knew that was his group's window of opportunity.

"Once I found out it was on the ballot, I couldn't believe it," he says. "My God, after all these years, now all we have to do is get out the vote." He started getting ballots by the

• Star Trek stamp advocate Bill Kraft.

box load from his local post office and mailed them out to *Star Trek* fan clubs across the United States.

Mark Schnoor, the group's tech expert, hammered the issue on the Internet and notified clubs with web presences as well. They had 30 days—from May 1 to the May 31 deadline—to cast as many ballots as possible. "We got club addresses and put out a 'Red Alert' release about the ballot," says Kraft. "We sent ballots to 50 planetariums and started a real grassroots campaign. After 14 years of running this race, we had to sprint the final 30 days. I was extremely tense, let me tell you."

Once the deadline passed, Kraft and the others bided their time for the count. It was more than a month—July 8 to be exact (now a red-letter date for the stamp supporter)—when Kraft learned of the results.

"I'll never forget it," he says. "I got the fax at 8:45 a.m. from a PR firm in New York. We did it."

In all, the *Star Trek* stamp had garnered more than 257,000 votes from the more than 930,000 cast in the poll; as a finalist topic, *Star Trek* was marked on more than 27 percent of all ballots sent to the postal service, ranking it 14th among the 15 subjects chosen for the 20th Century commemorative series.

Kraft says he hopes to attend the official ceremony for the stamp's unveiling on Sept. 8 at *Star Trek: The Experience*. And even after a 14-year run to put *Star Trek* on a stamp, he says that he may not be completely finished with the stamp campaigns.

"In two more years, in 2001, that will be the 10th anniversary of Gene Roddenberry's death—and he becomes eligible for a stamp." ☺

SEASON REVIEW/PREVIEW

# DS9

GOES OUT  
**STRONG** AND  
DEFIANT  
TO THE **END**

BY DEBORAH FISHER



TOP: Oda meets an uninhibited changeling; LARRY: "Chimera" CENTER: Nerve center of the Ramulian Empire, the People's Continuing Committee; "Inter Arma Enim Silent Leges" BOTTOM: Newly joined Trill Ezri Dax can't keep Sisko from his fate "Shadows and Symbols."



**T**he *Star Trek* franchise retired its third show this past season as *Deep Space Nine* wrapped up its seventh year with more than a few surprises. Debuting back in 1993, *ST:DS9* aired over 170 episodes, becoming the highest-rated drama series in national syndication and garnering Emmys, Hugos, and numerous other awards. Fan response was very positive to the risks the show took in Season Seven and the writing staff had a blast.

"We wanted to go out in a mad dash for the logo," says Executive Producer Ira Behr, speaking to *The Communicator* before everyone's departure at season's end. "We wanted to make sure that all the major and supporting characters had a shot in the course of the year, if not more than one. We started small in 'Image in the Sand' (written by

Behr and Hans Beimler) with Sisko sitting back on Earth brooding, because we wanted the curve of the season to just keep going up and up—the kind of thing you could only do in the seventh season where you just don't give a damn."

While Behr and his staff weren't sure for a time during Season Six that everyone in the cast would sign on for another year, Co-Executive Producer Ron Moore says they actually started discussing the end of the series in Season Five:

"We wanted the last season to be as good as it could be," says Moore. "We didn't want to get into Season Seven and take it safe. [Supervising Producer and fellow *Next Generation* vet] Rene [Echevarria] and I weren't proud of *TNG*'s final season. I think we peaked in Season Six and ran out of gas in seven. There was no real attempt to bring *ST:TNG* to closure, so we really wanted to bring closure to *DS9* as a series and end on a strong note."

*DS9*'s writers and producers had a personal wish-list to accomplish in the series' final run, including farewell stories for nine main characters and over 20 recurring roles. The first task was to introduce a new Dax—made necessary by Terry Farrell's departure last year. Nicole deBoer as Ezri Dax firmly picked up the reins beginning in "Shadows and Symbols" (also written by Behr and Beimler), coming on board as an ill-prepared symbiont and an inexperienced ship's counselor. As *DS9*'s co-creator (with Executive Producer Rick Berman), Michael Piller thought throwing Ezri into the deep end was a stroke of genius.

"I wish I had done that in the first two-hour pilot," Piller says. "I'm not saying that Jadzla wasn't successful, but it took a long time to make Dax successful. She became a Dorothy Parker kind of dry wit. As Ezri, she had issues and conflicts. Instead of having her character change off camera, she was thrown into chaos on camera. It was a great twist."

"Shadows and Symbols" was just one of the season's many high scorers with fans.\* Usually the on-line polls produce four or five very highly-rated episodes in a

\* Fan poll ratings are based on a recent on-line survey; the Fan Club poll had not been completed as of its writing. Nielsen ratings were not available to *The Communicator* this year.



season. *DS9*'s seventh season easily produced more than 10 attention-getting stories and not just from the season's final 10-episode run. The online poll numbers were consistently higher this past season than in seasons past and even the lowest scorers (such as "The Emperor's New Cloak," the Nagus/mirror universe story) were more highly rated than tankers in years past. Six episodes from this past season have now gone into the highest fan ratings for the entire series.

The other fan favorites this past season included "Treachery, Faith and the Great River" (story by Philip Kim; teleplay by story editors David Weddle & Bradley Thompson); "It's Only a Paper Moon" (story by David Mack & Pocket Books



TOP ▶ Recurring characters Nog and "hala-counselor" Vic Fontaine get their own story: "It's Only a Paper Moon."

MIDDLE ▶ The "Siege of AR-558" takes its dark toll.

BOTTOM ▶ Section 31's Founders' plague ironically later plays peacemaker. "What You Leave Behind."

editor John Ordovery; teleplay by Moore); "Chimera," (written by Echevarria); "Inter Arma Enim Silent Leges" (written by Moore); "Til Death Do Us Part" (Thompson & Weddle); "The Changing Face of Evil" (Behr & Beimler); "Tacking Into The Wind" (Moore); and, of course, the series finale (written by Behr & Beimler), "What You Leave Behind."

The dark side of war portrayed in "The Siege of AR-558" (Behr & Beimler) was a big hit with fans and a favorite of the writing staff. In the story, Sisko finds Starfleet troops decimated by their arduous occupation of a Dominion communications array. "We wanted to do a grittier war story with 'Siege,'" says Beimler (promoted from supervising to co-executive producer near the end of the season). "We wanted to bring war down from clean, almost antiseptic space battles where ships get blown up and there's lots of explosions, but no one seems to pay the price."



In "Siege," Nog is injured, losing his leg and returning to *DS9* demoralized. His recovery is dealt with in "It's Only a Paper Moon," another popular episode featuring James Darren as Holodeck lounge singer Vic Fontaine. In the season finale, "What You Leave Behind," Fontaine sings a loving good-bye to the crew and cast, including the entire writing staff doing cameos as crowd members.

"The Vic shows were things I wanted to do for three years," says Ira Behr. "The original idea I had with Robert [Hewitt Wolfe, former writing staffer] was to get Frank Sinatra, Jr. and we'd have these little scenes where people would come and ask his advice. Mr. Sinatra decided that even





**"I THINK WE GOT SOLD AS DARKER, GRITTIER, BUT I THINK WE WERE THE MOST HUMAN. OUR STORYLINES MIGHT SEEM SOMEWHAT MUSTY IN THE NOT-SO-DISTANT FUTURE, BUT THE RELATIONSHIPS WILL HOLD."**

—EXECUTIVE PRODUCER IRA BEHR



Odo and a sympathetic but doomed Weyoun-6 "treacher, faith, and the Great River."

though he was a fan, he didn't want to play a singer. Then we decided one scene wasn't enough and I thought what's crazier? Let's do Vegas, and I didn't care what anyone else thought."

Throughout the season, DS9's writers dropped in story lines that would play out in the finale episodes, but along the way, individual characters were given attention and surprise casting highlighted some shows. "Chimera," written by Echevarria, featured J.G. Hertzler—who usually plays General Martok—as changeling Laas.

"'Chimera' turned out to be one of my favorite episodes," says Echevarria. "It's a good example of how we don't guide DS9 so much as it guides us. My assumption when I sat down was that if there was a problem in the relationship between Odo and Kira, it was Odo's problem. Since he's only pretending to be human, something would be missing in physical intimacy for them. I realized it was the exact opposite,

it was really Kira's inability to be with him in a way he could be with another changeling. In the end, Odo transforms and they link in some way."

Sisko's duet with Vic Fontaine of "The Best Is Yet To Come" in "Badda-bing, Badda-bang" (Behr & Beimler) was a hint at the coming direction for DS9. After bringing Section 31 back into the picture in "Inter Arma Enim Silent Leges" ("In time of war, the law falls silent," wrote Cicero), the series' ten-episode finale run began with "Penumbra," written by Echevarria.

"We went into the season thinking it would be more directed toward the ending than it turned out to be," says Echevarria. "After the first few episodes, the balls were in the air and we still had to come up with good episodes and wait until closer to the end before we started our run. We didn't want to finish things too soon. When we were doing the final four or five episodes, I was worried—we wouldn't pull things together the way we wanted. We painted ourselves into a corner but managed to escape without leaving too many footprints."

"The final shows were difficult to write and in some ways, not as much fun," says Moore. "I like to stray off the beat sheet and find new directions, but if we did that in the final episodes, it would have a huge domino effect. We had to write things a little more closer together. It's all of a piece but even now, I still don't know what happened in what episode."

Actors and stories in the final ten episodes gobbled huge chunks of plot territory and culminated in the stunning two-hour finale, "What You Leave Behind." Sisko married despite the Prophets' warnings, Dukat became Bajoran and seduced Kai Winn who murdered to cover her tracks (both later getting their just

desserts), Ezri and Julian found love, Starfleet Headquarters was destroyed, Worf killed Gowron (and became Chancellor Martok's new Federation Ambassador), Rom became Nagus, Odo saved his people, Kira saved the Cardassians, and Sisko fulfilled his destiny with the Prophets.

"I think the last ten-episode arc was pretty exciting," says Behr. "Even some of the regulars were shocked about some of the storylines—especially Dukat and Winn. I used to joke that I wanted to do a show called 'Hitler's Bunker' with all the recurring characters doing their stories from their points of view. It worked like gangbusters to do their own shows this season."

So what will DS9 leave behind? The two newest members of the writing staff think the show's portrayal of relationships will endure. "That was the next thing to explore," says Thompson, "not the galaxy." "When you think back to the original series," says Weddle, "what holds up are the characters: You tune in more now not because of the special effects. You go back to see Bones bitching at Spock."

"I think we got sold as darker, grittier," concludes Behr, "but I think we were the most human. Our storylines might seem somewhat musty in the not-so-distant future, but the relationships will hold."

Weddle, Thompson, Echevarria and Beimler are

all taking time off before going back out on the market with other projects and prospects. Moore shifted briefly to *Voyager* before deciding to move on for his own projects as well, while Behr will remain at Paramount Studios for at least the next year developing new shows and scripts. **D**



Dukat and Sisko one last time: "What You Leave Behind."

## SEASON REVIEW/PREVIEW

VOYAGER  
READY TO  
FLY SOLO

BY DEBORAH FISHER



LEFT • Seven of Nine plays mother to an ill-fated superchild: "Drone." RIGHT • A future Kim's torturous guilt wins solace: "Timeless."

**RIGHT** ▶ Another lost crew, a different take on morals: "Equinox"  
**Far right** ▶ The Doctor is robbed of self-destructive memories: "Latent Image."  
**BELOW** ▶ Capt. La Forge of the future U.S.S. Challenger: "Timeless."



**T**

"I think Season Five pretty much speaks for itself," says Voyager's executive producer, Brannon Braga. "We accomplished what we set out to do—to create a consistent and more spectacular season. There were lots of memorable concepts, good character development, all done in the *Voyager* style that has been evolving for a couple of years. We were very pleased with the season."

Last season's *Voyager* also had positive fan reaction with the top online poll numbers going to the show's 100th episode, "Timeless" (story by Rick Berman & Braga & Joe Menosky; teleplay by Braga & Menosky). The show featured a cameo by *STING* star and director LeVar "La Forge" Burton.

"We wanted to do something special for #100," says Braga, "and we bandied a lot of ideas around. We wanted to capture the spirit of *Star Trek*. An image flashed into my mind of doing something instinctively contrary which was *Voyager* buried under 30 meters of ice. It seemed like a cool way to start an episode and by the way, let's commemorate the 100th episode by showing *Voyager* completely destroyed. From there, Rick and Joe developed the story about Harry Kim, the young, eager Starfleet officer who has lost his way. It was the quintessential *Star Trek* story."

While *Voyager*'s writers try to give all their regular characters attention during a season, Doctor episodes generally draw the fan's attention. Last season's "Latent Image" (story by Eileen Connors and Braga & Menosky; teleplay by Menosky), in which the EMH struggles to come to terms with disturbing memories, turned out particularly well.

"The Doctor is such a unique character we always try to give him a good episode every year," says Braga. "The story started

as a Hitchcockian thriller. We wanted to pay off on the Doctor's holo-photography episode. We started with this notion that he had photos laying around that no one remembered, but that didn't give us an emotional core for a story. We also had the character notion that perhaps Janeway never saw the Doctor as a person, a true crew member. The plot and character finally fit together perfectly in an interesting structure."

The Borg never fail to capture viewer interest and *Voyager* produced two Borg episodes last year. "Drone," about a 29th century Borg, came in on a pitch from Harry Doc Kloor and was worked up by Brian Fuller and Braga & Menosky. When Seven's nanoprobes get scrambled in the transporter with the Doctor's mobile emitter, a new class of Borg drone is created, putting Seven in the awkward position of playing its mom. "When we heard the pitch," says Braga, "we just saw the whole episode."

The centerpiece of *Voyager*'s season during May sweeps was the two-hour movie, "Dark Frontier," again by Braga & Menosky. "Having both the Borg Queen [played by Susanna Thompson] and Janeway surrogate-mother Seven was so fresh and exciting," says Braga. "I don't think we were just dipping into the Borg well again. Susanna looked a little like Alice [Kriegel, the Borg Queen in *First Contact*] but she brought a little more creepy, maternalistic quality to the role."

Some character studies, such as the captain's romance in "Counterpoint" (written by new staffer Michael Taylor), worked well—but even Braga has to admit that other stories didn't quite gel. "The Fight"

(teleplay by Menosky, from a story by Taylor) was disappointing. It had some interesting elements like the idea that the only way to communicate with a particular species was to go insane. It had a lot going on but it didn't add up to much."

Several storylines played throughout the season were not just a hit with fans but successful in the producers' eyes. "I was 100% satisfied with Captain Proton," says Braga. "That's what scares me—how do we do that again? 'Bride of Chaotica' (written by Fuller & Taylor) was a good episode, and my favorite was 'Someone To Watch Over Me' (teleplay by Taylor from a Braga story). It was *Pygmalion* with Seven and the Doctor. Both of those stories proved we could do pure comedy and pull it off."

The season wound up with strong episodes such as "Relativity" (teleplay by Fuller, Nick Sagan & Taylor from a Sagan story) in which Janeway must battle a future Starfleet timeship captain. "That episode was one being done at the midnight hour," laughs Braga. "We were three days into shooting and I was writing Act Five. It turned out to be quite a romp."





As *The Communicator* was going to press, Braga and his writing team were already feeling the pressures of 12-hour workdays as Season Six was going into full production. Shooting had just begun on "Equinox, Part II," the conclusion to Season Five's cliffhanger.

"'Equinox' (teleplay by Braga & Menosky, from a story by Berman, Braga & Menosky) was different than a lot of cliffhangers," says Braga. "It was more character oriented while still being good science fiction. We got John Savage to play the other captain and he's a great actor. We could have played the concept of another Starfleet crew out there for a whole season."

Braga credits a very hard-working team of writer/producers—including significant, hands-on story development from Executive Producer Rick Berman—for maintaining the momentum of Season Five. "Joe Menosky is my right-hand man and helped with an immense amount of rewriting last year—plus he has that crazy genius mind. Brian Fuller has a real nose for finding good, fresh story ideas. Ken Biller and Nick Sagan were really in the trenches doing a lot of rewriting to keep the machine going. The real breakthrough writer last year was Michael Taylor. He really came through."

With Sagan moving on to other projects and Ron Moore's decision not to remain with the show after a month, Braga entered the season with Menosky, Fuller, and Taylor, with Biller lured back after Moore's departure. They are being joined by newcomer Rob Doherty, who had been Biller's assistant while free-lancing his own stories and/or scripts in recent years, most recently "Infinite Regress" and "Bliss."

Braga says his goal for Season Six will be to maintain the consistency and quality of the show while upping the ante. "We want to get bigger and better. We've got



**The faces of "Dark Frontier":** LEFT = Young Annika Hansen (Katalin Peterson) BELOW = Her Borg-watching parents (Laura Stepp, Kirk Bailey) RIGHT = Reunion with a Borg Queen (Susanna Thompson).



"Equinox, Part II." We're working on a big Seven show where we go back ten years to when she was a drone and we play out a kind of Donner Party story from her point of view. B'Elanna will have a spiritual

awakening and get sentenced to hell, a Dante's *Inferno*, Klingon-style. We're developing a new race of villains who once dominated the quadrant but have been in stasis for 500 years and emerge with dated technology and a unique perspective. We have a *Secret Life of Walter Mitty* episode planned for the Doctor. We may do another two-hour movie."

Asked if he is looking forward to being the sole *Star Trek* on the air for a while, Braga replies, "Absolutely. It's been seven years. It'll be interesting to see what happens." A

## DS9 FAVORITE EPISODE POLL RESULTS

Well, the votes are in and our members and readers have spoken. Thanks to nearly 6,000 ballots cast by mail and — for the first time — by e-mail, *Star Trek* fans have named the retro-classic episode "Trials and Tribble-ations" as their clear favorite from *Star Trek: Deep Space Nine's* just-completed seven year run.

In case you missed the ballot and episode poster last issue, fans were invited to send us their choices for the top ten DS9 episodes, in order — just as they did five years ago for the run of *Star Trek: The Next Generation*.

At the same time, fans could vote online in a joint venture with the official Star Trek Continuum website at [www.startrek.com](http://www.startrek.com). (A side bonus was the automatic tally of ballots on the site, while we still had to count the mail-ins by hand!)

Interestingly, voters in the two media had some major differences in choices, some of which were swayed by larger returns from the website. In fact, mail voters included three titles which did not make the on-line Top 10 at all: the Dax-Worf wedding of "You Are Cordially Invited...," the Vic Fontaine caper show "Badda-bing, Badda-bang," and the unique hole-spy romp "Our Man Bashir."

Also, while DS9's tribbles classic was a runaway leader from both groups, mail voters switched the next two of the top three, and ranked Worf's two-hour debut in "Way of the Warrior" eighth rather than fifth. They also helped nudge "The Visitor" just ahead of it in the combined ranking. A

### HERE'S THE FINAL ROUNDOFF WITH THE TOTAL NUMBER OF BALLOTS CAST:

1. "Trials and Tribble-ations"	4402
2. "What You Leave Behind" (two-hour)	3923
3. "Far Beyond the Stars"	2509
4. "The Visitor"	2376
5. "The Way of the Warrior" (two-hour)	2309
6. "Little Green Men"	2105
7. "A Call To Arms"	1714
8. "In The Pale Moonlight"	1529
9. "The Sacrifice of Angels"	1365
10. "Emissary" (two-hour)	1300



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**THE**  
***making***  
**OF**

***TREKKIES***

*by Jamie Painter*

**A NEW DOCUMENTARY  
EXPLORES THE FANDOM FRONTIER**



When filmmaker Roger Nygard first heard actress Denise "Tasha Yar" Crosby's idea for a documentary about *Star Trek's* widespread fandom, he thought someone must have stumbled on this idea before her.

"I said what everybody says when we tell them that we did this movie: 'I can't believe nobody's done it yet!' It was like a diamond sitting in the middle of the road that nobody notices," said Nygard, who first met Crosby when he directed her in the 1991 film *High Strung*.

Nygard jumped at the opportunity to help Crosby make her ingenious concept a reality, and with the help of producer W.K. Border, Nygard and Crosby set out to make the low-budget *Trekies*, a humorous, loving, and sometimes touching portrait of *Star Trek* aficionados and the impact *Star Trek* has had on our culture. The film is being distributed by the Paramount Classics line, which released the film in theaters this past May.

In addition to stepping in as the project's co-executive producer, Crosby also serves as our guide through the film, which was directed and edited by Nygard. Crosby was especially instrumental in securing celebrity interviews with many *Star Trek* alumni, including original cast members Leonard Nimoy, William Shatner, James Doohan, the late DeForest Kelley, Walter Koenig, Nichelle Nichols, George Takei, and Majel Barrett Roddenberry, as well as LeVar Burton, John de Lancie, Terry Farrell, Jonathan Frakes, Chase Masterson, Kate Mulgrew, Robert O'Reilly, Ethan Phillips, Brent Spiner, and Wil Wheaton!

All of the actors reflected on their experience with the fans and how surprised or touched they were that they had such a pro-

found impact on audiences. "Our secret weapon was Denise Crosby," noted Nygard. "She's the ultimate insider and she knew most of these people personally and so it made them comfortable to talk with us and to open up to her. Any time we went through an agent, manager, or publicist it never happened, but Denise was our ace in the hole. Because of her we were able to get all these great people to talk to us. And if we didn't find them at the conventions, she called them up and we went to their houses. And she knew the right questions to ask, having experienced [stardom] herself."

In addition to the many celebrity interviews included in *Trekies*, the film also meets up with some of the die-hard fans at conventions and in their homes. Highlights of these interviews, shot over the period of nine months, include Whitewater juror Barbara Adams' tour of duty in her Starfleet uniform; dentist Dr. Denis Bourguignon's "Starbase Dental," a *Star Trek*-themed dental office; and David Greenstein, who is so gung-ho about *Star Trek* that he admits he's considered having his ears surgically altered to look more Vulcan. The film also travels to such cities as Riverside, Iowa—the future birthplace of James T. Kirk—and Vulcan, Alberta, Canada, where a giant statue of the U.S.S. *Enterprise* is proudly displayed in the middle of town.

Nygard also brought his crew to Minnesota to catch up with fan Richard Kronfeld, whom Nygard first met when Kronfeld volunteered to work for free at the first *Trekies* shoot at a convention in Los Angeles. Nygard later found out that Kronfeld had painstakingly built exact replicas of some of the well-known *Star Trek* props from the original series. Kronfeld's crown jewel is a copy of the "Captain Pike



ABOVE • Denise Crosby shows off her favorite fan gift: a needlepointed likeness of Tasha Yar.



BELOW • One of the *Trekies* profiled: Barbara Adams, who won respect from co-workers but infamy as a Starfleet-garbed Whitewater juror.





"Trekies features a visit with fan Gabriel K rner, his father, and their shuttle-modified pickup en route to the Grand Slam convention.

Director Roger Nygard talks with one Trekkie who "has a life," thank you: Apollo 11 moonwalker and space promoter Edwin "Buzz" Aldrin.



ABOVE • Among those sharing a post-interview hug with the host are Jonathan Frakes...  
BELOW • ...and Leonard Nimoy.

Chair," which he proudly steers around the streets of Minneapolis. Kronfeld proved to be such an interesting subject that Nygard followed him to the infamous Roswell, New Mexico. There he shot a second documentary titled *Six Days in Roswell*, about Kronfeld's experience at the 50th anniversary celebration of the alleged alien crash, with an expected release date this fall.

While there is, indeed, an element of eccentricity to many of the *Star Trek* fans that Nygard and Crosby met up with in the film, *Trekies* tries to help dispel that misperception. While there is much to laugh at in the film, *Trekies* also humanizes the fans and shows them for what they are: intelligent, funny, and extremely positive people, who have lives beyond their passion for *Star Trek*.

"Right from the start," Nygard asserts, "I realized that *Star Trek* fans do not fit the clich  that people who haven't met them have—the clich  that has been propagated by things like William Shatner's 'Get a life' [skit on *Saturday Night Live*] and this idea that the fans are losers who sit in their basement and are on the Internet 24 hours a day. That's not the case at all. They are the most upbeat, positive group of people I've ever met. And, yes, they're obsessive about they're passionate about their passion for *Star Trek*, but it occurred to me that there are much worse things to be obsessed with than improving the future of mankind, which is what a lot of fans take from the philosophy of the show."

Likewise, Crosby has only complimentary things to say about the *Star Trek* fans she's encountered, both over the years and during the

making of the film. "Most of the fans that I've met are really very kind, very bright, charitable, and incredibly loyal. They're good people. Eccentric, definitely, and that's OK. If the film does anything it allows audiences to have a little more understanding, to be a little more tolerable, and not rush to judgment so easily."

She added the reason *Star Trek* has become so much more than mere entertainment: it serves an important role in our culture and a way of life for fans. "All past cultures have had myths and stories to tell that have allowed us to look at ourselves and reflect on our own times. We seem to need that as human beings. We must tell stories to keep the culture alive. This is part of *Star Trek's* appeal. It is such a thoughtful show, with a great, positive message, and I think that speaks to a lot of people."

While the film will hopefully enlighten "the mundanes" (as non-fans are sometimes referred to) about *Star Trek's* significant and deserved place in our culture, *Trekies* is really geared towards *Trek* fans. Nygard was especially nervous about getting fans' reactions. So far, the feedback has been very positive.

"One of the final test groups we screened the film for was a group of





The Trekkiess crew surround dentist Denis Bourguignon and his "Starbase Dental" family during the shoot.

GENE WAS AT A CONVENTION ONE TIME AND HE WAS TALKING ONSTAGE AND REFERRED TO 'TREKKIES' AND SOMEBODY IN THE AUDIENCE SHOUTED OUT AND CORRECTED HIM AND SAID, 'NO, IT'S TREKKERS.' GENE'S RESPONSE WAS, 'NO, IT'S TREKKIES. I SHOULD KNOW; I CREATED YOU.'



PAR LEFT - Interview subject Laurel Greenstein, with her uniformed poodle Tammi, reacts to husband David's admission that he has thought of getting his ears surgically pointed like a Vulcan's.

LEFT - The trio behind Trekkiess: Director Richard Nygard, co-executive producer/host Denise Crosby, producer W. K. Border.

really die-hard Trek fans, because we didn't want to needlessly offend anybody," the director recalls. "That was the one screening that I think I was nervous about, and I was shocked and amazed at the fact that not only did the fans like the film, but they laughed twice and three times as hard as non-fans that we had shown the film to. They picked up on all the 'In' Trek references. They said that it was sort of like their yearbook. They recognized all the people, or if they didn't know them personally, they knew people just like them."

Perhaps Nygard's greatest dilemma in the making of this film

was what to call it—Trekkiess? Trekkers? Treknos? Trek Fans? Trekkites?

"There were three reasons why we chose to call the film *Trekkiess*. One is that it won our informal poll on the Internet. Two, it's the most commonly known name and most people prefer to be called *Trekkiess* because they feel it's more endearing. And the third reason is because of a story that Richard Arnold, who used to be Gene Roddenberry's assistant, told us. Gene was at a convention one time and he was talking onstage and referred to 'Trekkiess' and somebody in the audience shouted out and correct-

ed him and said, 'No, it's Trekkers.' Gene's response was, 'No, it's Trekkiess. I should know; I created you.' So we sort of took that as a tie-breaker."

Fans of the term "Trekkers" may just get their chance to have a movie named after them, after all. Depending on the response that *Trekkiess* receives, Nygard and Crosby may just team up again to shoot more footage for a sequel—this time travelling to the far reaches of the globe to find Star Trek fans. "It's very likely," predicted Nygard. ☺

# Figures, cards, and the complete E3 scoop

In his inaugural appearance for *The Communicator*, our new contributor on games and merchandise reminds us all of his column's namesake Ferengi philosophy—and a chunk of neat new stuff coming our way.

"The Great Continuum flows through them all, like a mighty river, from have to want and back again. ... It's the force that binds the universe together."

—Ensign Nog to Chief O'Brien, "Treachery, Faith, and the Great River"

Navigating "The Great Material Continuum" can be a treacherous journey. For those brave souls, Ferengi and otherwise, who have chosen to breach the occasionally ambiguous waters of The River, two safe harbors have always been provided in the form of the *Star Trek* products from SkyBox and Playmates.

Hot on the heels of their release of the "*Star Trek: Deep Space Nine: Memories From The Future*" trading card set in late April, SkyBox announced that its "*Star Trek: The Next Generation: Season Seven*" series would be released on July 21. This release completes the SkyBox *ST:TNG* series, and this final installment has a lot to offer to both perennial collectors and beginners alike.

The base set consists of 75 episode cards, which describe some of the most important scenes from Season Seven, as well as two nine-card "Character Murals" of Captain Picard and Commander Data. Five levels of bonus cards will also be included, the most popular being the autograph cards inserted at a rate of one card per box of product (1 in every 36 packs). Some 20 unique autograph cards are available,



featuring the signatures of such *ST:TNG* luminaries as Patrick "Picard" Stewart, Brent "Data" Spiner, Marina "Troi" Sirtis, Jonathan "Riker" Frakes, Gates "Crusher" McFadden, LeVar

"LaForge" Burton and John "Q" de Lancie.

Other insert sets include:

- three foil-embossed Klingon Cards (1:12 packs);
- three foil-embossed Character Cards (1:12 packs) featuring the cameo appearances of Hugh, Tomalak and Lursa;
- two Hologram Cards (1:90 packs), one featuring the *Enterprise* and another displaying the Season One and Season Seven casts; and
- one Captain's Series card featuring the image of Captain Picard, limited to only 1,200 copies.

## PLAYMATES 12"

Another favored creator of collectibles is Playmates, who recently released Wave II of their 12-inch Collector Figure assortment. This wave included Ensign Chekov, Dr. McCoy, the Mugato and Seven of Nine. Wave III, scheduled for release in July, would bring Counselor Troi, Scotty, Lt. Sulu and the Gorn Captain to store shelves. Also planned for release in July were the two entries in the new nine-inch Alien Combat Series, the Borg Drone and the Klingon Warrior. (In addition, the Official Fan Club, of course, is offering an exclusive 12-inch Playmates figure of Kirk in Romulan disguise from "The Enterprise Incident," not available in stores—see story this issue).

Several other Playmates products that had been scheduled for a July release as of Toy Fair last February have been held back, and will not be released this year. These include the Accessory Gift Sets, the nine-inch Millennium Collector's Set assortment, and the very cool 12-inch Starfleet Profiles Electronic Display assortment.

## Altair Water

Starbase-1 Coffee Company, manufacturers and distributors of *Star Trek* themed gourmet food products which include coffee, candies and chocolates, is now offering consumers and fans *Star Trek* bottled water called Altair Water. The bottled water, now available, uses designs of various *Star Trek* icons in a variety of sizes.



While negotiating The River, collectors might be interested in sending a note to inform their loved ones of the wonderful merchandise they have discovered. Classicco San Francisco can help to set a *Star Trek* theme, with their new *Star Trek* Movie Sheet postcards. Their catalog already contains an extensive line of stills from all four *Star Trek* series, as well as scenes from the films since *Star Trek VI*. Now they have added 4-by-6-inch reproductions of all the *Star Trek* movie posters to their postcard lineup. Customers can call 800-US-CARDS for more information, or surf to their web site at < <http://www.classicosofus.com/> >.

A Fan Club Exclusive For Your Toy Collection:

# Captain Kirk as a Romulan

**M**ore coveted than a 23rd Century cloaking device—it's the newest exclusive offering from Playmates Toys and the Official Star Trek Fan Club: Captain Kirk as a Romulan!

Orders for this highly detailed 12-inch figure complete with cloth costume and accurate down to the captain's surgically pointed ears now are being taken from club members and readers of *Star Trek Communicator*. The figure, set for September release, is the latest in Playmates' line of portrait action figures from characters of the four *Star Trek* series—and its creators couldn't be more pleased.

Dan Madsen, *Communicator* publisher and president of the Official Star Trek Fan Club, says the figure is sure to appeal to a group of collectors even more select than last year's buyers of the club's first Playmates Toys exclusive, the 4.5-inch figure of Captain

Mackenzie Calhoun from Pocket Books' series of *New Frontier* novels. While that figure sold more than 15,000 units, Madsen says the new Kirk figure will only number 3,500 units.

"It's gorgeous," he says. "The sculpt simply is superb with the pointed ears and eyebrows, and the detailed cloth costume is outstanding. We have the prototype at our offices and everyone loves it."

"I'm really excited about the figure," Madsen says. "It's one of the best 12-inch figures ever done, and one of the best exclusives of any kind that the fan club ever has had."

Jeff Trojan, director of marketing for Playmates Toys' boys toys line, says he

shares Madsen's enthusiasm for the figure, inspired by the 1968 original series episode "The Enterprise Incident." In that tale, of course, Kirk feigns his death as a victim of a "Vulcan death grip" only to sneak aboard a Romulan ship disguised as a crew member to steal its cloaking device for study by Federation scientists.

"We had received several fan requests for this figure. It consistently placed in fan polls of new figure concepts," he says. "Playmates, the *Communicator* and Viacom (Paramount Pictures' parent company) were excited to do the first exclusive available at this 12-inch collectible scale—the new focus for the ultra-detailed, authentic *Star Trek* line."

Of all the possible subjects for this collectible figure, Madsen said the choice of doing Captain Kirk in Romulan garb was one born of a mutual brainstorming session. "We came up with several ideas for exclusives that we'd like to have, and Playmates had a list of exclusives they were interested in doing," he explains. "We got our lists together and Kirk as a Romulan was on both lists. If this is successful, we'll look at doing more exclusives down the road."

Fans of the figures—and *Star Trek* in general—are encouraged to make their wants known in the decision-making process. Trojan says about one in three consumer calls to Playmates Toys concern the *Star Trek* line, and much of that is product suggestions.

"There was a great deal of pent-up demand for *Star Trek* product when we shipped our first *Star Trek: The Next Generation* figures in 1993," he says. "Our *Star Trek* line is credited with raising the industry standard for portrait likenesses in collectible action figures—something fans are grateful for."

For now, Madsen and Trojan hope fan support for 12-inch figures is expressed through orders for this latest offering of Captain Kirk as a Romulan. Suggestions for future figures can be e-mailed to Playmates Toys from the company web site at < [www.playmatetoy.com](http://www.playmatetoy.com) > or to the Official Fan Club via the *Communicator* at < [stcstservice@fanmedia.com](mailto:stcstservice@fanmedia.com) >.

—Kevin Dillmore



## GREAT MATERIAL CONTINUUM



E3 HIGHLIGHTS: Activision's video wall; Nicole "Ezri" deBoer signs for fans at Simon & Schuster Interactive's table.

**T**he River" provided a safe harbor for media members last May, at the annual Electronic Entertainment Expo (E3) trade show in Los Angeles. Around 410 exhibitors were in attendance to debut over 1,900 software titles, and 13 of those titles have their phasers locked on *Star Trek* fans.

MicroProse released *Star Trek: Birth of the Federation* in late May, which is best described as a *Master Of Orion*-like simulation of planetary conquest set in the Starfleet universe. This will be the last *Star Trek* title released by MicroProse. Sound Source Interactive expected to release the *Star Trek Trivia Challenge* in late July, a humorous trivia game for multiple players in the style of *You Don't Know Jack*.

Also, Interplay planned to release three *Star Trek* titles by the end of 1999. This summer, *Starfleet Command* was expected to hit store shelves, a real-time game of tactical battles between starships as based upon the pop-

ular board game *Star Fleet Battles*. *Klingon Academy*, a space combat simulation featuring appearances by *Star Trek VI*'s Christopher "Chang" Plummer and David "Gorkon" Warner is expected to hit shelves in the fall, and *New Worlds*, a real-time ground-based strategy game should be available by this winter.

Simon & Schuster invited *ST:DS9*'s Nicole "Ezri" deBoer to sign autographs at their E3 booth to promote their upcoming *Deep Space Nine: The Fallen* product. Based upon a series of novels penned by Judith and Garfield Reeves-Stevens, *The Fallen* is a first-person shooter in which the player will assume the personas of Sisko, Kira, and Worf at various times throughout the game.

Two other very interesting products from Simon & Schuster are their *ST:DS9* and *ST:TNG* "Episode Guides." Each product will contain scripts for every episode, in addition to still photos, videos and press releases. The company also plans to release updated versions of their *Star Trek Encyclopedia* and *Starship Creator* products. All products

are expected to be available before the end of 1999.

Considering that the license for producing *Star Trek* entertainment software for the next decade has been awarded to Activision, the E3 excitement radiated by the producers of their first three software titles is quite infectious.

According to Ian Davis, technical director for Activision's space-based, real-time strategy game *Star Trek: Armada*, the license "...means a lot to Activision, and it means a lot to us personally as *Star Trek* fans. There's no one working on these games who hasn't seen all the movies and watched the TV shows." In the first quarter of the year 2000, the release of *Armada* will place the player in command of up to 30 starships at a time, flying missions as the Federation, the Romulans and the Borg at various times during the game.

Prior to *Armada*, fans can look forward to the release of Activision's *Insurrection* graphic adventure game in November. The third title will be *Voyager: Elite Force*, a first-person action shooter using the Quake III engine, which should hit stores following the release of *Armada*.

## UPDATE

### Wildstorm's Star Trek Comics Plans

**F**or comics fans, there's more news afoot as DC Comics' Wildstorm line plans to break new ground with its newest incarnation of the *Star Trek* comics by rotating *Star Trek* crews and creative teams in a series of one-shots and limited miniseries.

"We're really trying to make our own mark on the world of *Star Trek*," says Wildstorm senior editor Jeff Mariotte. "We've tapped a number of creative talents brand-new to *Star Trek* comics, and I'm certain that this new line will more than live up to the success of Wildstorm's previous innovative licensed titles. Many of the top creators in comics are life-long *Star Trek* fans, but these are also the creators in highest demand, with the busiest schedules. By initially focusing on one-shots and miniseries instead of ongoing series, we can tap these resources, insuring the highest quality *Star Trek* comics possible."

First up is *Star Trek: Voyager: "False Colors,"* a Prestige one-shot by Nathan Archer scheduled for November release in which Seven of Nine and the crew encounter a mysterious craft that appears to be Borg but isn't quite what it seems.

Future projects include *Star Trek: The Next Generation: "The Killing Shadows"* by Scott Ciencin, a four-issue miniseries about a legendary Ninja-like race, the Bodai Shin; *Star Trek: "Civil War,"* a one-shot by Ted Adams thrusting Kirk, Spock,





and McCoy into a planetary war over natural resources; *ST:TNG*: "Embrace the Wolf" by Christopher Golden and Tom Sniegowski, a one-shot sequel to the classic "Wolf in the Fold" featuring the return of Jack the Ripper; *ST:TNG*: "Perchance to Dream," a four-issue minis-

eries by Keith R.A. DeCandido in which a politician on a trigendered planet breaks a taboo by winning office with only one marital partner; and *Star Trek*: "All of Me," a one-shot by Tony Isabella (a writer from DC's first *Star Trek* run) and Bob Ingersoll, about a for-

mer schoolmate of Spock whose latest invention threatens to wreak inter-dimensional havoc.

Although there have been nearly 500 *Star Trek* comics to date, Marlotte feels that fans will know at a glance that WildStorm's efforts will be

"different than anything they've seen before."

Stick around next issue, as we take an in-depth look at WildStorm's innovative plans for the future as well as a look back at 30 years of *Star Trek* comics.

—Rich Handley

## A Familiar Face Talks About the Millennium Bug Leonard Nimoy and "The Y2K Family Survival Guide"

**A** real—liberal potential—global disaster looms months away on the horizon of the new year. Who better to explain the issues and prepare the public, says one producer, than a familiar face from the world of *Star Trek*?

Enter Leonard Nimoy, who serves as narrator and host for *The Y2K Family Survival Guide*, a video project of International Cinema Partners of Nashville, Tenn., and distributed on video by Monarch Home Video. The hour-long video, which has companion pieces in print, audio and CD-ROM formats, offers a historical view of the Y2K computer issue along with explanations of worst-case scenarios from widespread computer system failures and ways that individuals, families and whole communities can prepare for the situation.

Andy van Roon, writer and executive producer of *The Y2K Family Survival Guide*, says the project grew from his own thoughts and concerns on the Y2K dilemma last year, a time when the issue was just starting to grow in public awareness. Computers controlling uncounted businesses, utilities, corporations and cities across the planet face possible shut down in the first seconds of the new year as their internal clocks process the date change to Jan. 1, 2000. Owing to cost-effectiveness decades ago, programmers chose to represent dates as six-digit figures rather than eight-digit ones. As a consequence of those decisions, a myriad of problems may be incurred come January when computers can no longer differentiate between the years 1900 and 2000 in their digital record keeping.

"The whole Y2K situation is the closest the human race has come to a point where the reality of technology brings us face-to-face with a situation that before we only regarded as science fiction," says van Roon. "We have

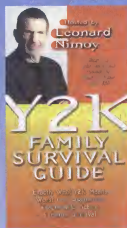
examined the legend of Atlantis, where technology had gotten way ahead of human's ability and faculty to deal with it. I realized that as I was putting this together, I really was making a documentary about the end of the millennium."

Nimoy acknowledges that his years of playing Spock in *Star Trek* series and films has led to what he describes as his fortunate position to be asked to become associated in various roles with projects of a scientific nature.

"Y2K affects all of us, and many of us don't know what to think about it," Nimoy said recently from his Los Angeles-area production office. "No one knows how this all will affect us until it happens. The most responsible reaction is to do everything you think you need to do in order to prepare."

*The Y2K Family Survival Guide* takes what some reviewers have described as an informative but not alarmist approach to the possible ramifications of the problem. It sets up the history of what has brought us to this point of concern, lays out a worst-case scenario, contacts officials of major corporations and governmental agencies to see how they have addressed the problem, then presents information as a personal and community survival guide. The production concludes with a philosophical reflection on what other issues Y2K raises in relation to other experiences we have had as a human race.

"What I hope people will come away with is an awareness of the problem, so they can get things in order and minimize the impact of the problem on themselves" Nimoy says. "For example, a person who relies on medica-



tions for life support might not be able to get them after a catastrophic computer problem. With information about Y2K, that person might obtain a supply of the medication and be prepared for the worst."

And Nimoy isn't the only *Star Trek* connection to the project as Chase Masterson, *Star Trek: Deep Space Nine*'s Leeta Dabo girl—and First Lady to Grand Nagus Rom—serves as an associate producer charged with publicity and distribution. She says she signed on with the video project in the hope of teaching—and teaching—a broad range of people about Y2K-related issues.

"Because of the potential magnitude of this problem, it's important to be informed so you can be prepared to the level you think is appropriate," says Masterson. "Whether you think it's going to be the end of the world or that nothing will happen at all, you can't remain ignorant about this issue."

As host and spokesman, Nimoy says he was pleased to take part in the production and delve into an issue of high personal interest.

"I am fascinated by this issue," he says. "It has to do with a very basic question that faces mankind: Does mankind rule science or does science rule mankind? It's a classic story of science gone awry; it's the story of Frankenstein, who creates a monster of which he ultimately loses control. Are we at the mercy of the things we have created?"

*The Y2K Family Survival Guide* is available now at bookstores, video outlets or through <amazon.com>.

—Kevin Dillmore



# THE MYSTERY AND SIMPLICITY OF

# REPLICATOR

(ABOVE) Crews of the *mini-series* had only simple food synthesizers or food processors. Before the coming of the ubiquitous replicator throughout Starfleet (right), including the bridges of mighty starships (left).



## TREKNOLOGY

Science and technology as portrayed in *Star Trek*: believable, but not necessarily real.

**D**id you ever consider the sheer visual aesthetics of trekology? I'm not talking about physical design, but whether the FUNCTION an artifact performs "looks" correct, even if the technology itself is vague or dubious. *Star Trek* excels in this area. We've seen phasers and photon torpedoes, holodeck programs, tricorders and transporters, and a host of other esoteric trekologies. For the most part, we've accepted their "rightness" of function, based largely on how they look when they work.

It's no different with replicators. We've come to expect that cascade of sparkling lights as an essential "proper" part of replicator technology, just as we have for transporters. We may not know "how" or "why" it works, but the light show naturally appeals to our sense of "rightness"—that's "the way" a replicator should work!

We touched on replicators briefly earlier when we looked at transporters and holodecks. All three are part of a material manipulation, distribution and interaction system that in many ways is the hallmark of Federation technical philosophy: benign, accessible and flexible. As a standalone technology, replicators perform a host of tasks, from providing food, drink and a change of clothes to reproducing art, sculpture, and furniture. In a pinch, they can even be used as small site-to-site transporters.

The advantages of replicator technology are obvious, particularly on a starship. By not having to keep solid supplies, storage space is reduced. It eliminates waste—once an object is discarded, its replicated materials are easily broken down for later reuse. It assures a high degree of standardization, so potential defects are all but eliminated. Finally, because the design pat-

terns are all stored electronically, changes and updates can be handled almost instantaneously, eliminating problems of obsolescence.

Replicators come in several sizes, and are sometimes linked together for specific uses. Starships (and we have to assume most Federation facilities as well) have Replicating Centers, where people can order goods on demand ... shades of the QVC Shopping Channel! In "Data's Day" (*TNG*), Worf and Data visit the Enterprise's Replicating Center seeking a wedding present for Miles and Keiko. Similarly, most public areas seem to have food replicators—DS9's Promenade, for example, has the dependable corner "Replimat"—literally a 24th century high tech gourmet hotdog stand!

Federation engineers have also created "industrial"-scale replicators, obviously for producing either very big items, or goods or materials in bulk quantities. Precisely what these may be is never revealed. Two *Class 4 CFI* industrial replicators were loaned to Bajor to help in reconstruction after the Cardassian Occupation. Another four were eventually sent to Cardassia after the Klingon invasion ("For the Cause," *DS9*)—we can only hope that the Dominion is not making use of them in their war against the Federation!

**B**ecause of its obvious potential for abuse among less advanced cultures, access to replicator technology is carefully restricted, falling under the guidelines of the Prime Directive. In two pointed episodes, *Voyager's* crew is reminded how volatile this technology can be in the wrong hands. In "False Profits," they encounter and feel obliged to remove two marooned Ferengi, who use a replicator to

consolidate their hold over a primitive culture. In "State of Flux," a Kazon attempt to steal replicator technology results in deadly consequences for both the Kazon and Voyager's crew.

The user side of the process is fairly straightforward. Construction "templates" of items are stored in the shipboard computer. Requests or commands initiate a data base search for the appropriate item's template. When that template is identified, replicator subroutines appropriate the needed amount of raw matter from ships' storage, then "beams" (i.e., teleports) that matter to the host terminal, reconfiguring it along the way into the object in question.

There are some restrictions and limits to replicator technology. Its success depends on standard communication terms and adequate information. A Romulan request for a hot beverage ("The Defector," *TNG*) can't be processed because the replicator is unfamiliar with Romulan measurement terms. It's also virtually useless in replicating living matter, and is incapable of reproducing certain complex materials, such as gold-pressed latinum—a fact that both delights and frustrates the average Ferengi. Moreover, safety protocols have been established to prevent a replicator from producing harmful substances such as poisons.

There are some idiosyncracies, too. For starters, replicators don't necessarily create literal copies of some foods. In "Lonely Among Us" (*TNG*), we discover, for example, that they only *simulate* meat—it's actually a nutritious, reconfigured vegetable material. In another *TNG* episode, "Sins of the Father," we further learn that replicator food isn't sometimes all that accurately reproduced; Captain Picard



retains a private stash of real caviar because he feels that replicators never “quite” did it justice! Still, with several thousand foods and recipes—not to mention entire meal plans—at one’s disposal, it’s very unlikely anyone would get soon bored with the menu. Whatever else may be said about life on a starship, the crew sure does eat well!

Replicators weren’t part of the treknological pantheon we saw on the Original Series. Food slots on the original Enterprise *seemed* to approximate something akin to food replicator technology in speed, but that’s about all. This was confirmed in the *Voyager* episode “Flashback.” Moreover, the presence of tribbles in Kirk’s coffee (“The Trouble With Tribbles,” TOS, and the “Trials and Tribulations,” *DS9*) clearly suggests a much more mechanical system at work—possibly some high speed “roll-through” food processing system, similar to modern burger cookers or pizza ovens.

Replicators have not exactly been a “hot” topic in science fiction. Because it lacks the dramatic effect of weapons or contacting alien civilizations, matter-duplicating was largely relegated to economic satires and the status of “background technology.” In 1945, though, George O. Smith wrote a story—“Pandora’s Millions”—that projected the collapse of civilization thanks to its invention. Thirteen years later, another story, “Business as Usual, During Alterations” by Ralph Williams, projected just the opposite. And Damon Knight’s 1957 story “The People Maker” (expanded in 1959 as *A for Anything* and revised again in 1961) is an intriguing exploration of the impact such a technology

might have both economically and socially.

We’re a long way from replicators as far as food synthesization goes, but we are well on our way to creating synthetic alternatives to many foods. This effort has not been driven so much by scarcity of resources, but by health concerns over issues such as fat and alcoholic consumption. Those issues are probably worth a column of their own on Federation diets. The biggest issue so far has been skepticism over whether the synthetic alternatives are really safe, or carry health risks of their own. That, unfortunately, remains to be seen.

Setting that obviously key issue aside, our ability to reproduce tastes and textures is getting pretty good. There’s a wide variety of low-fat turkey-based meats, including ham and salami, which taste and feel essentially as good as the “real” thing. Nonalcoholic wines, beers and liquors are available, some with very dedicated followers. Whiting routinely substitutes for crab meat, and the list goes on. The point is that making one food taste and feel like another is more than just technically possible—its economically pretty viable, and becoming broadly accepted by consumers.

The road to real replicators—of making a tangible object out of “twinkling lights”—may take much longer than 300 years, but it’s not *exactly* pure fantasy anymore, either. A recent physics experiment seems to affirm that replicators are one branch of treknology that has achieved both visual “correctness” and just a hint of technical plausibility.

The idea of creating matter from light goes back to Einstein’s equation  $E=mc^2$ , where energy

A (down)side of the replicator: food synthesizers prone to tribble infestation!



equals mass times the squared speed of light. As early as 1934, it was suggested that this formula could be modified to create matter, but it would take far more energy than was available in that era, and would only create a very tiny amount of it. Over 60 years would pass before the resources were available to even try—but it’s happened.

As described in the September 1997 issue of *Physical Review Letters* journal, a team of 20 physicists from four universities using the Stanford Linear Accelerator were able to smash two light beams into each other. The result was our first tiny taste of creating matter from light! It took a trillion watt green laser beam colliding with another beam 10 billion times more powerful than that, and while the result wasn’t much—one lonely electron and its anti-matter counterpart, a positron—it was a start.

For now, there is no practical application for this breakthrough, and the directions scientists are discussing have nothing to do with replicators. After all, one electron does not a cup of tea make, at any temperature! To bridge that gap, we’ll need controllable power sources

with tremendous energy output, and data storage systems far more sophisticated than anything we’ve dreamed up so far. We’ll also need to understand the atomic “blueprint” for matter and how to safely create, store and retrieve material “templates” for reconstruction. And somewhere along the way we’ll have to look at the very critical issue of what it’ll do to our economies and our culture as well—considerations which may be far more important in the long run than the technology itself.

In the meantime, though, we are still left with that haunting image of creating matter out of light. We thought it “looked” right, and now we know it was! If replicator technology is ever achieved, this may indeed be the point it can be traced back to. Can we get there from here? Find out—go discover your universe! ☺

*Terry Ray Hiller is the original concept creator of the internationally-celebrated educational exhibit, “Star Trek: Federation Science,” and is a trained design analyst. A former manager of the Oregon Museum of Science and Industry, he currently works for Oregon Health Sciences University in Portland. He has been a Star Trek fan since the show first aired in 1966 and can be reached online at [sttrekknology@startrekmail.com](mailto:sttrekknology@startrekmail.com).*



► CONTINUED FROM PAGE 6

features already finished had to be pushed back til October.

We think it's worth it. Our thanks to Chris Roe and of course Dan for helping round up so many tributes and insights—and in short order—and to Pamela Roller who joined Dan in interviewing De for these pages over the years.

Kudos also to A.C. Lyles and Sue Keenan, each of whom from their own perspective donated views of De we might not otherwise have—especially given that he, alone among the original cast, never cared to do an

autobiography. And don't miss Richard Arnold's off-format Data Access column as well, and a personal memory from Jill Sherwin.

Elsewhere, Deborah Fisher conducts the annual review and preview of the current *Star Trek* series with her customary insight, Kevin Dilmore peeks in on the long-awaited *Star Trek* stamp from the Postal Service, and Jamie Painter brings you the known and unknown behind the summer cult hit "Trekkies." A special welcome goes to our newest columnist, Jim Brumbaugh, for what will be a regular roundup of the many new *Star Trek* toys and products coming on the market.

As for our special honoree this issue, one more note should be made. For those wishing to do something positive and real to honor De, his life and career, those close to him in fandom and his wife Carolyn have recommended two memorial funds.

A lifelong animal lover, as you'll rediscover in these pages, De was a longtime supporter of the North Shore Animal League—later his fan club's official charity. Any funds contributed in his name help supply medical equipment for its veterinary medical complex:

North Shore Animal League  
c/o Marge Stein

DeForest Kelley Memorial Fund  
16 South Street  
Port Washington, NY 11050

In addition, shortly before his death De was in the process of setting up a fellowship at Harvard University for training and research for physicians and physician-scientists specializing in the type of tumor that cost him his life:

DeForest Kelley Fellowship Fund  
c/o Timothy Welch  
Harvard Medical School  
25 Shattuck Street, Room 306A  
Boston, MA 02115

Finally, as I write this from the Vienna stop of the *Star Trek* World Tour and once again marvel at the global appeal of this phenomenon, it seems fitting to close with the words which Kris Smith lent to De's memorial celebration at Paramount on June 22. Kris, who also maintains De's

star on the Hollywood Walk of Fame, had taken a leave of absence from her job to assist the Kelleys at bedside over the last few months as Carolyn continues to recover from a leg injury. At the service Kris spoke of De, perhaps for many of us, as she affectionately quoted Shakespeare's Juliet:

*"When he shall die,  
Take him and cut him out in  
little stars  
And he will make the face of  
heaven so fine  
That all the world will be in  
love with night  
And pay no worship to the garish sun."*

No, you weren't a doctor, De—you were just a shining star to all of us.

*Larry Nemecek*

Larry Nemecek  
EDITOR

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**Harvey Bennett**  
[EXECUTIVE PRODUCER | *ST:II-V*]

DeForest was in a class by himself. He measures against the rest of the *Star Trek* cast, and all the other actors I've ever worked with. He was the most professional. He was a man with the tiniest ego. He had just enough to stand firm on creative ideas for his character. He was a very unselfish person—a very rare quality for actors. De was the kind of guy you would never think of as an actor if you had not met him in that context. Other than Shatner, De was probably the most recognizable actor from the original cast. When I was a boy, De was a B-picture movie star. Nimoy and Doohan had done a few things, but nothing like De.

One of the fun things about De is that at times he would loosen up into anecdotes about the likes of Henry Fonda, Clark Gable and Jimmy Stewart. There was just a galaxy of people he had worked with. He always resembled another actor, Joseph Cotten: both were from Georgia; they had that Southern gentleman quality. He was in every way, in a good sense, a "non-actor"—he was a person. I have a special place for people who have served their country, and who came from what

(Tom) Brokaw in his book has called "The Greatest Generation." Of all the people associated with *Star Trek*, he came from the greatest generation. He gave up the beginning of a career, left and came back like so many people. De will always to me be simply the best! ☺



**Banks Emily**  
[YEOMAN BARROWS | "SHORE LEAVE"]

Have you ever heard anything bad about DeForest Kelley? Have you ever heard about a DeForest Kelley scandal? No, never! He was simply wonderful to work with. I was so new to the business. *Star Trek* was one of the first things I did in California. He was just so supportive, kind and loving. And it wasn't an act. It was all real! He was always very easy-going, just like you see on the screen. In "Shore Leave" I was his love interest. That made life for me very easy. He was always there and available. Being new, I appreciated that so much. It was a real pleasure to work with him. ☺

**Stewart Moss**  
[JOE TORMOLEN | "THE NAKED TIME",  
HANAR | "BY ANY OTHER NAME"]

DeForest was a wonderful person on the set. I had worked with him several years earlier on a *Bonanza*. I was very new in the business, and I remember DeForest being very kind and professional. He was very good to me. When I did the two *Star Treks* a few years later, he was still the same. We had several nice talks. In "By Any Other Name" I worked with DeForest a lot. I was the one he kept using the hypo on. He was a great actor to work with. ☺

**Soble Ron**  
[WYATT EARP | "SPECTRE OF THE GUN"]

DeForest was so warm and charming, even when he wasn't working. He always had nice things to say. He was just a pleasure to be with. I remember him very fondly, even though we never exchanged a word of dialogue in that segment. DeForest always made me feel comfortable on the set. He was a good man. ☺



**Hyde Bruce**  
[LT. KEVIN RILEY | "THE NAKED TIME" &  
"THE CONSCIENCE OF THE KING"]

Even though the work I did with DeForest in the two episodes I did was limited, I will always remember him being very kind and pleasant. A great person to work with! My real contact with DeForest came at multiple convention we both attended. I was so amazed at his kindness and grace. He never worried about creating an impression. It was effortless for him to be kind and sincere to the fans. He always seemed to be certain of who he was. I remember the enormous attraction he had to the fans. As a fan and a viewer of *Star Trek*, I always felt most strongly about DeForest. He was always my favorite character on the show. His McCoy character was very enduring to me, and it was a pleasure to work with him. I admire him for the character he created. ☺

# FILMOGRAPHY



## Jeannie Bal

[NANCY CRATER | "THE MAN TRAP"]

I remember feeling so accepted on the set. Everyone treated me so well, but DeForest stood out the most. We worked a lot together on that episode. He was such a gentle person. ☺

## Bob Justman

[ASSOCIATE PRODUCER | STAR TREK]

He was a joy to work with. De was a professional at all times, who was never egotistical or demanding at all. When he came to work, he was well prepared and ready to go. He bridged the gap between Kirk and Spock. I realized very early in the first season that he was very valuable to the show. During the first season, DeForest was not billed as one of the stars; he was a featured star. By the end of the first season, there was no doubt that DeForest made our star line-up complete. So for the second season, he was given a star title along with Shatner and Nimoy. DeForest's agent was pushing for it and I agreed. Dr. McCoy was the equivalent to the likable country doctor. He will be missed by us all. I miss him already." ☺

- ▶ Brave Little Toaster Goes to Mars: The (Video, 1998) ▶ Voice of Viking
- ▶ Trekkies (1997) ▶ Himself
- ▶ William Shatner's Star Trek Memories (1996) ▶ Himself
- ▶ Star Trek VI: The Undiscovered Country (1991) ▶ Dr. McCoy
- ▶ Star Trek V: The Final Frontier (1989) ▶ Dr. McCoy
- ▶ Star Trek IV: The Voyage Home (1986) ▶ Dr. McCoy
- ▶ Star Trek III: The Search for Spock (1984) ▶ Dr. McCoy
- ▶ Star Trek II: The Wrath of Khan (1982) ▶ Dr. McCoy
- ▶ Star Trek: The Motion Picture (1979) ▶ Dr. McCoy
- ▶ Night of the Lepus (1972) ▶ Elgin Clark
- ▶ Johnny Reno (1966)
- ▶ Apache Uprising (1966) ▶ Toby Jack Saunders
- ▶ Waco (Aug. 5, 1966) ▶ Bill Rile
- ▶ Black Spurs (1965) ▶ First Sheriff
- ▶ Marriage on the Rocks (1965) ▶ Mr. Turner
- ▶ Town Tamer (1965) ▶ Guy Tavenner
- ▶ Gunfight at Comanche Creek (1964) ▶ Amos Troop
- ▶ Where Love Has Gone (1964) ▶ Sam Corwin
- ▶ Two Faces West (1961) ▶ A heavy
- ▶ Warlock (1959) ▶ Curley Burne
- ▶ Law and Jake Wade, The (1958) ▶ Wexler
- ▶ Gunfight at the O.K. Corral (1957) ▶ Morgan Earp
- ▶ Raintree County (1957) ▶ Southern Officer
- ▶ Man in the Gray Flannel Suit, The (1956) ▶ Medic
- ▶ Tension at Table Rock (1956) ▶ Jim Breck
- ▶ Illegal (1955) ▶ Edward Clary
- ▶ View from Pompey's Head, The (1955)
- ▶ House of Bamboo (English title: House of Fear, 1955) ▶ Charlie
- ▶ Taxi (1953) ▶ Fred
- ▶ Men, The (aka Battle Stripe, 1950) ▶ Physician
- ▶ Malaya (1949) ▶ Lt. Glenison
- ▶ Duke of Chicago (1949) ▶ Ace Martin
- ▶ Canon City (1948) ▶ Smalley
- ▶ Beyond Our Own (religious film, 1947)
- ▶ Variety Girl (1947) ▶ Bob Kirby
- ▶ Fear in the Night (1947) ▶ Vince Grayson
- ▶ Time to Kill (Navy Training Film, 1945)

CONTINUED FROM PAGE 10

lobbying through lean years. ... Now fans watch one show and not another (or several), putting any future for *Star Trek* in doubt.

The person only seeking out the *ST:TNG* universe (the same universe as the others) would probably say it's the fault of the producers for not delivering the merchandise (probably only watching a couple of episodes before giving up).

I don't have a favourite. ... I never even considered *not* making space for all. Would it really hurt fans not to set so many arbitrary frontiers?

GARY MAKIN  
LIVERPOOL, ENGLAND

## EYES HAVE IT

... A special thank-you to the *Communicator* for the Building Teknology article "Synthetic Sight" in #122. Being visually impaired myself, Geordi's strength and perseverance has been an inspiration. He's the embodiment of the *Star Trek* spirit of overcoming our boundaries to go where no one has gone before.

LISA JACKSON  
HARTFORD, NC  
LIJAX@HOTMAIL.COM

## FUTURE RACISM?

I would like to quote Rosalind Chao (Keiko O'Brien) from what she said in *Communicator* #122: "I'm proud to be an Asian-American in such an integrated series. Race is not an issue on *Star Trek*, I'm just another human." I think what she said was wonderful, because that is the way *Star Trek* is supposed to be. Unfortunately, there have been a few episodes where race became an issue. *Star Trek* has concentrated on being "human," not a color. The episodes that come to mind that went against this theme were "Far Beyond The Stars," and "Badda-bing, Badda-bang." The latter disappointed me the most because Captain Sisko didn't want to go to the Holodeck because African-Americans weren't allowed into casinos in the 1960's.

Captain Sisko's great-great-great-grandparents were not even alive to witness this racism. I could understand a captain of the 20th century having a problem with this storyline but not a Starfleet captain. If *Star Trek* writers wanted to change their belief in race or culture never being an issue, they might as well have had Chief O'Brien tell Dr. Boshir that the



*Kirk's death in Star Trek Generations: Was it really his last gasp?*

Irish and British didn't get along in the past, so when they should go on a holodeck to the past, they can no longer be friends.

It's totally understandable that today's African-Americans openly express their pride, but it just isn't that way in the *Star Trek* universe. I hope that in the future shows, we won't be seeing anymore 20th century racial problems seeping into *Star Trek*.

DEAN JACOBS  
SAN CLEMENTE, CA

## R.I.P. KIRK

I am writing to voice my agreement with Kevin Hickman in ... issue 123. He is absolutely correct about the poor way that Kirk's death was handled in *Star Trek Generations*...

I've been paying attention to Rick Berman as he has spoken about the possibility of "Star Trek: X" having a mixed cast of characters perhaps from all over the [*Star*] *Trek* universe and I have read in interviews that Shatner wishes to play Kirk again. This would be a perfect opportunity for both the film franchise and Kirk fans. So, let me chime in and say that it's time Kirk returned to the *Star Trek* universe and the tenth *Star Trek* feature film is the place to do it.

Incidentally, there is a website dedicated to Kirk's return that may interest your readers. It is at [www.bringback-kirk.com](http://www.bringback-kirk.com).

MARK STEWART  
ST. LOUIS, MO  
MARKSTEWART@EARTHLINK.NET

I would like to respond to the letter written by Kevin Stevie Hickman ... in issue 123. Captain Kirk's name was in fact mentioned in one episode of *ST: DS9* and one in *Star Trek*:

*Voyager*. The *DS9* episode was "Trials and Tribble-ations," where Sisko and crew end up back in time about 100 years or so and see Kirk in person thanks to the Bajoran orb of time. The episode on *Voyager* was "Flashback" in which Tuvok has flashbacks of his days on the *Excelsior*, Capt. Sulu's ship. Janeway is talking to Ens. Kim later in the episode and she mentions how exciting it would have been to "ride shotgun" with, among other people, Capt. Kirk. Apparently, you missed those particular episodes. I hope this might change your mind.

KELLY MANGUM  
NAPPA, ID

## LIVING THE DREAM

As *Star Trek* fans...should we be setting a positive example for the future instead of sitting around waiting for World War III, watching TV?

In Cincinnati, I am trying to get a United Nations flag displayed at their proposed International Friendship Park. A small act, yes, but still a positive message that the human race is trying.

Mr. Roddenberry tried to show the world as a better place. As those who understand, we should try to make it so by either raising our children right or volunteering so some can say we were not all bad.

ANTHONY EVERSOLE  
ANTHONYEVERSOLE@YAHOO.COM

## THE OTHER GUYS

I've seen a new *Star Trek* magazine, called—oddly enough—*Star*

*Trek: The Magazine*. Whether the *Communicator* considers it competition or not, you may start losing readers to it. I hope not because I like your magazine a whole lot better. Although you could improve by switching to monthly publication. Whether you do or not, keep up the good work.

JEFF FAIN  
WASHINGTON DC

(EDITOR'S NOTE: Jeff, thanks for your show of faith! Yes, we have some friendly competition now with *STTM*. Both of us are licensed by Paramount: the new magazine replaces the old *Starlog* license, while the *Communicator* is actually, as before, the biggest part of your Fan Club membership. While the Magazine is put together by our colleagues who have been producing the *ST Fact Files* overseas, we look to be refining our role, tone and niche in the coming issues to best give fans what they want all around.—L.N.)

## ORNAMENT OPINES

This is ... directed at Hallmark for their latest choice in Christmas ornaments. Instead of making another ornament of the *Enterprise* or of a Runabout, how about some *Deep Space Nine* characters like Sisko and Kira to celebrate its last season. I also think the *DS9* station would make a great ornament.

*DS9* never gets the respect it deserves and this is a prime example. I hope that Hallmark will correct this oversight in the future.

MILTON RAITH  
MONTAGUE, NJ





# What You Leave Behind

NOVELIZING THE FINALE WITH AUTHORS

DIANE CAREY AND GREG BRODEUR

While fans eagerly awaited the final episode of *Star Trek: Deep Space Nine*, Diane Carey and Greg Brodeur were one step ahead of them. This veteran *Star Trek* writing team was chosen to write the novelization of the final episode for Pocket Books; thus, they were reading the TV script while the rest of us had to wait for the broadcast date. While it must be nice being on the inside track, there is a price to be paid: the writer doesn't get to 'see' the finale the way everyone else does.

"It's true, we don't get to experience final episodes the way the fans do," says Carey. "For us it's always a clinical process—what happens, how can we flesh it out, how can we add secondary plot lines, what's happening behind the scenes that we can reveal...sort of the way a surgeon regards the body before him. Since *Star Trek* is our job, we've learned not to think about it too emotionally." However, she admits that some parts of the original series still make her forget what she does for a living.

A novelization brings special issues and difficulties to the writer. All the major plot points have been decided before the work begins. "The biggest challenge is simply the fact that we work in a series, some of which is still ongoing in the screen medium, which means we can't make any major or even most minor changes. The characters have to be basically the same at the end of the book as in the beginning.

That's very hard to reconcile with character arc, philosophical growth, physical change, or drama."

According to Carey, a writer must have the correct attitude to flourish in this strange environment: "It's not the challenge but how you grasp it that counts. Making stories interesting and surprising while leaving the characters recognizably the same at the end is a monumental challenge."

"It's why the roster of *Trek* authors has notably shrunk to relatively few who understand the restrictions, don't mind working among them (much), and can stir up a pond that doesn't flow. I feel bad for people who want to write and have the idea that *Star Trek* is an easy field in which to succeed."

Writing original *Star Trek* novels isn't much easier.

"Writing *Star Trek* is getting harder simply because so much has already been explored—plot ideas, character arcs, relationships, etc.—that each book is a new challenge to pose something, anything, a little different than the last 50 publications. An upcoming publication for the new crossover series, RED SECTOR, will be (if memory doesn't fail) the 24th *Trek* novel for Greg and I (plot man and edit-guru Greg Brodeur). For us, each strategy session begins with, 'What haven't we already done?'"

Novelizations require their own special brand of creativity, in that the writer has to be pre-



pared to bring additional material to the plot that does not detract from the storyline. "The biggest problem in any novelization isn't really the pre-established plot, but the fact that it can't be puffed up by itself to fill up enough pages for a whole novel. Nobody can stretch that much.

"Usually Greg and I come up with a second plot, a framing sequence, or additions to existing

scenes. Since we have a couple of hundred-plus pages, we can take the philosophies and problems in the script and expand them, fully exploring ideas, conflict, battle scenes, and other turmoil that can't be addressed in a 54-minute show." In this way, writers turn a difficult situation into an opportunity to flex their creative muscles. "For instance, in THE

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DOMINION WARS novelizations, we took a minor mention of another captain, somebody Sisko knew and whose tactics he recognized, and we filled out that captain's ship, crew, problems, and relationship with Sisko, then made him useful in Sisko's unfilled plot with Martok to do some big mischief and turn events in the Federation's favor. We also had Sisko get himself the position as the admiral's adjutant so that he would be in a position to execute this subterfuge. It worked very well, and the other captain and his crew, who died in our sub-plot, gave the war a touch of reality. People do die. Since nobody of the main story died, we figured somebody ought to."

Having completed "What You Leave Behind," Carey is looking forward to other projects. "I've been kept so busy writing for *Star Trek* and a Young Adult series for Pocket YA that I haven't ventured beyond those for the past five years or so.

"But now I'm contemplating moving to other genres, such as straight SF and historical, as well as one based-on-a-true-story historical we're hoping to put together after some research. It's a tricky and elusive subject—rescue of Jews from occupied Denmark, 1943—so we're being forced to take our time."

Does this mean that Carey will be leaving *Star Trek* novels behind? Not at all! "I'm still writing *Star Trek*—I've told Pocket Books that I will always write *Star Trek* as long as John Ordover is their editor." So fans can breathe a sigh of relief. ☐

*Salman A. Nensi is a freelance writer and literary agent who divides his time between Toronto and Vancouver. Steve Bowden is a freelance writer living in Toronto.*



De and Carolyn visit London's live butterfly collection during their UK trip in 1986.

CONTINUED FROM PAGE 16

De and Carolyn were also guests on Joe Motes' first *Star Trek* cruise in 1987, and that is when I first came to understand their great need for privacy. From the moment that De would step out of the cabin until he would return to it, he would be asked for "just one more picture," "just one more autograph." As with Bill and Leonard, he had become an icon, and, unlike a convention, he was forced to be among the fans, with no "safety net." He ended up spending most of his free time in his cabin, and he and Carolyn ate many of their meals there. Later, he would joke that he was probably the first person to ever lose weight on a cruise. It would be their last. In the more than 25 years that I knew the Kelleys, I was only ever to their home twice ... once to deliver something, and the other time to pick something up. I never made it past the front door. Neither, it turns out, did many of the

original series cast. The Kelley's home was their sanctuary, and we respected that.

Finally, De was unfailing in his generosity, signing hundreds of photos for me over the years for conventions and other charities that had requested them. They were always up to meeting our friends at events, and they never failed to impress people with their warmth and charm. When my mother passed away in 1995, De and Carolyn were very kind and supportive. De's sense of humor was as infectious as his smile, even if it was a little bawdy at times (ask anyone who's ever heard his story about Princess Sophia of Greece visiting on the set of *Warlock!*). He was also, to the end, the quintessential gentleman and a truly good man, and he will be greatly missed. I consider myself privileged to have known him. Thanks, De, for the memories.

Richard Arnold,  
West Hollywood, June 23, 1999 ☐



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